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FOR more than a century—in fact, from 1679 until it was pulled down in 1799—the old King's Head Tavern in Fleet Street was the usual headquarters of the notorious Green Ribbon Club. Notorious it was, under this and other names, if only for the precious set of scoundrels included among its members, chief among them all being Titus Oates. Grandiloquently enough it also called itself "The King Club," varied by "The Club of Kings," perhaps because Charles II. was one of its members. From this name arose the custom whereby all members were called "King."

The building itself is believed by antiquaries to have been built in the reign of Edward VI., and it was from its upper windows on Queen Elizabeth's processions to the city that the students of Temple Bar lowered cherubs wearing crowns of gold and carrying verses in her honour. The scene above shows Fleet Street 200 years ago, with the forerunner of the Press and the direct ancestor of the "taxi" of to-day.

But if the Green Ribbon Club was notorious for more than a century, its members knew and appreciated the *original* Haig Whisky, for John Haig has been famous for nearly three centuries. Since 1627, every year that has passed has but placed in higher esteem this product of Scotland's oldest distillers, and to-day it is respected and appreciated by the enlightened successors of The Club of Kings the whole world over.

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THE ILLUSTRATED LONDON NEWS

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SATURDAY, APRIL 7, 1923.

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ANOTHER LINK BETWEEN ROYALTY AND THE PEERAGE: LADY MARY CAMBRIDGE AND LORD WORCESTER.

The marriage of Lady Mary Cambridge, who is a niece of the Queen, to the Marquess of Worcester, will forge another link between the Royal House and the British nobility, like the weddings of Princess Mary and of Princess Patricia of Connaught, and the forthcoming marriage of the Duke of York. All these unions tend to the strengthening of home ties in the national as well as the family sense. Both Lady Mary Cambridge and Lord Worcester are devoted to sport and the

outdoor life. In particular they have a common interest in the hunting field, for Lady Mary is a fearless rider to hounds, and Lord Worcester is well known as the very capable Master of his father's famous pack, the Duke of Beaufort's. Games also appeal to them, for Lady Mary is a keen lawn-tennis player, and Lord Worcester when at Eton was Keeper of Fives. Our photograph was taken in the grounds of Badminton, the Duke of Beaufort's seat in Gloucestershire.

PHOTOGRAPH BY W. DENNIS MOSS, CIRENCESTER.



By G. K. CHESTERTON.

WHEN we dip into an old book, say of what some call the Dark Ages, what strikes us most is that the mystical part is rational, while the scientific part is mad. From Dante to the most dingy page of secondary scholasticism, it is the faith that seems to be sane and the facts that seem to have gone all crazy. Some quaint old scribe will often write something like this: "We know by divine revelation that



ENGAGED TO LADY MARY CAMBRIDGE: THE MARQUESS OF WORCESTER, SON OF THE DUKE OF BEAUFORT.

Photograph by Keturah Collings.

love causeth all mothers to care for their young; but this appears to be contradicted by experience, for experience tells us that the dragon bites off the tails of all infant dragons at the fourth full moon." Or we may read: "It is of the nature of the mercy of God to provide grass to be the food of horses; but some have denied this, urging that the Three-Legged Horse of Tartary, that standeth on one leg in the attempt to eat the birds as they fly, is an object apparent to our senses." Now it is a complete error to suppose that the mediæval thought lightly of the authority of the senses—and still more of an error to suppose that they thought lightly of the authority of the reason. Every mediæval writer repeated to the point of monotony that the rights of the reason must be respected, and that it was among the rights of the reason to deal with such things of the senses. The only explanation is that they had fallen into the habit of accepting some of their facts at second-hand, and still thinking of them as facts even when they were fables. In other words, it must be conceded that mediæval philosophy allowed itself to drift into one of the commonest errors of modern popular science. They said lightly enough, "We see the dragon," without stopping to specify who saw the dragon. All our popular science is based on the same principle.

In other words, there is a tendency in every age, in our age as in their age, for people to be right in the abstract and crazy in the concrete. Our abstract principles are much more vague than theirs—so vague that they are often not principles but prejudices. On the other hand, our concrete information is more detailed than theirs; but often even more disproportionate. Above all, it is disproportionate in the matter of seriousness and levity. The three-legged horse of Tartary—who is, I hasten to say, quite an imaginary animal—or, at any rate, some mediæval monster of the same type, may have been approached and surrounded with less circumstantial investigations than the Missing Link, though he could not be more missing than the Missing Link. But even those who believed in the three-legged horse took that animal very lightly, and treated him as a traveller's tale and a joke. At the most that horse was little more than a hobby-horse, that a man might ride on for fun. That horse was never a nightmare, that could ride on the man. But the Missing Link did ride on the man. The Missing Link was really allowed to enact the Old Man of the Sea. In other words, the Darwinian fantasy was taken seriously, and allowed to influence and even dictate the social and sentimental elements of life. Some sages really wished to remodel society on the survival of the fittest, though few of those sages seem to have been fit to survive. The mediæval man would no more have

thought of allowing his morality to be altered by a monster from Tartary than by a Moslem from Turkey. And because he was not going to find any serious views on these things, he was more careless about the details of them. He would have counted the legs of the Tartary horse with more arithmetical care if it had ever occurred to him that anyone would maintain, in the manner of the last book of Gulliver, that horses should be the masters of men. Yet there are some animal-worshippers who go to legal lengths that look very like making horses the masters of men; and some rhapsodists of the Superman cult did definitely predict that an animal other than man would be the master of men. If the mediævals had supposed that anybody could be so mad as not to want mothers to love and protect their babies, he might have gone into the alleged incident of the baby-biting dragon with a closer process of verification, in which case he would have found it to rest on the same foundation as a number of our newspaper paragraphs. But his principles were not affected by his fancies, or by facts that seemed to him almost as irrelevant as fancies. But there are modern proposals about babies that seem to some of us as monstrous as any dream about biting off the tails of dragons. There are modern theories that certainly lead in theory, if not in practice, to infanticide. In short, this is the real difference between modern and mediæval thought about such things; and there is no need to exaggerate either way the degree of the difference between us and our fathers. Both they and we have had more or less human moral principles and ideals; both we and they have had a more or less erratic interest in facts that frequently turn out to be fictions. But we have a notion that the principles may be modified by the facts or fictions; and they never had. They did not admit that their principles came merely from nature, and therefore nature for them was a sort of quaint and pleasing accompaniment to their daily life, like the chatter of the cricket on the hearth. The grasshopper of the entomologist does really become a burden.

Now in this matter of first principles and fragmentary facts—or rather, disconnected reports of fragmentary facts—I am perfectly certain that the modern mind wants to be stiffened in its first principles. Modern man is staggering and losing his balance because he is being pelted with little pieces of alleged fact, which are left afterwards in a heap because they cannot be fitted into anything. For instance, the result of the Mond and Snowden debate on the modern mind seems to have been simply bewildering. It seems to have been thought sufficient for one side to point out that the poor are reduced to being poor, and for the other side to answer that the rich had succeeded in being rich. Now, of course, anybody can collect any number of "facts" illustrating popular poverty or business success. Facts of both kinds are native to the newspapers; and, if they turn out not to be facts, that is still more native to newspapers. People are confused about the practical result because they are confused about the principles of judgment. They use a word like Capitalism in two senses at once—as the need for capital and the need for capitalists. And nobody knows what he ultimately needs, what sort of society he is driving at. At least,

only a few know; it may be that Mr. Snowden and Sir Alfred Mond know, and I think I know. I want a society mainly marked by personal liberty and private property for all citizens, and therefore the Snowden model State and the Mond model State are equally repugnant to me.

One great advantage of principle is promptitude. This is supposed to be associated rather with that clumsy thing that is called practicality. But practicality by itself cannot decide anything that is worth deciding. The key to every problem is a principle, as the key to every cipher is a code. When a man knows his own principle of action he can act. When he does not know it, he can only admire action in the abstract. He can be one of the sophists who praise will-power, or one of the sycophants who praise hustling. But as this applies equally to willing anything or to hustling anywhere, he has not at any given moment the least notion of what to do or where to go. And if this is true of those who imagine themselves to be leaders, if only intellectual leaders, it is naturally even more true of those who could never imagine themselves as anything but led. The ordinary newspaper-reader is utterly bewildered by his newspaper. The headlines hit him on the head, and the columns fall on him and crush him. He receives shock after shock, from the abrupt presentation of problems of the most diverse and difficult sort, problems to which he has not the remotest notion of a real answer. For a problem can only be solved by a principle. He is first asked to consider national policy without knowing what a nation is, then to consider religious unity without knowing what a religion is, then to decide the fate of some murderer without knowing the meaning of



A ROYAL BRIDESMAID ENGAGED TO THE MARQUESS OF WORCESTER: LADY MARY CAMBRIDGE.

Lady Mary Cambridge, whose engagement to the Marquess of Worcester was recently announced, is the elder daughter of the Marquess and Marchioness of Cambridge, and a niece of the Queen. She was a bridesmaid to Princess Mary and Lady Patricia Ramsay, and is also to act in that capacity for Lady Elizabeth Bowes-Lyon at her wedding to the Duke of York. Lord Worcester, who is twenty-three, is the only son and heir of the Duke of Beaufort. He is Master of his father's famous Hunt, to which the Prince of Wales belongs. Lady Mary is also an enthusiast of the hunting field. Lord Worcester last year resigned his commission in the Royal Horse Guards.

Photograph by Vandyk.

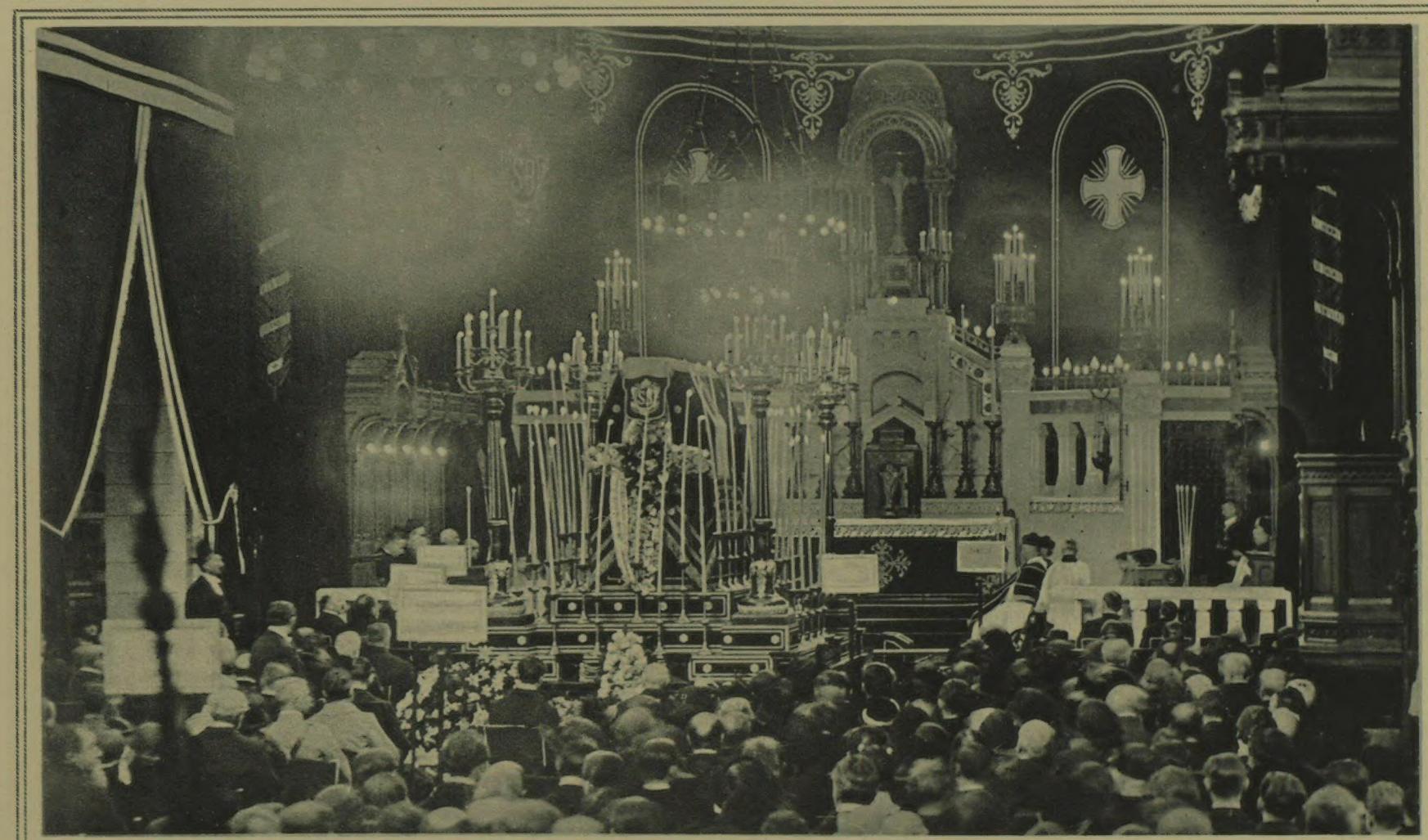
murder, then to consider the merits of some divorce without knowing the meaning of marriage. To most of these questions he really returns no answer at all. His self-government is merely negative; and democracy is something that goes by default.

FAREWELL TO THE WORLD'S STAGE: SARAH BERNHARDT LAID TO REST.

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TRIBUTES EXCEEDING ANY THAT SHE RECEIVED IN HER LIFE-TIME: FIVE GREAT WAGONS LANDED WITH FLOWERS FOLLOWING THE COFFIN OF SARAH BERNHARDT IN HER FUNERAL PROCESSION THROUGH PARIS TO THE CEMETERY OF PÈRE LACHAISE.



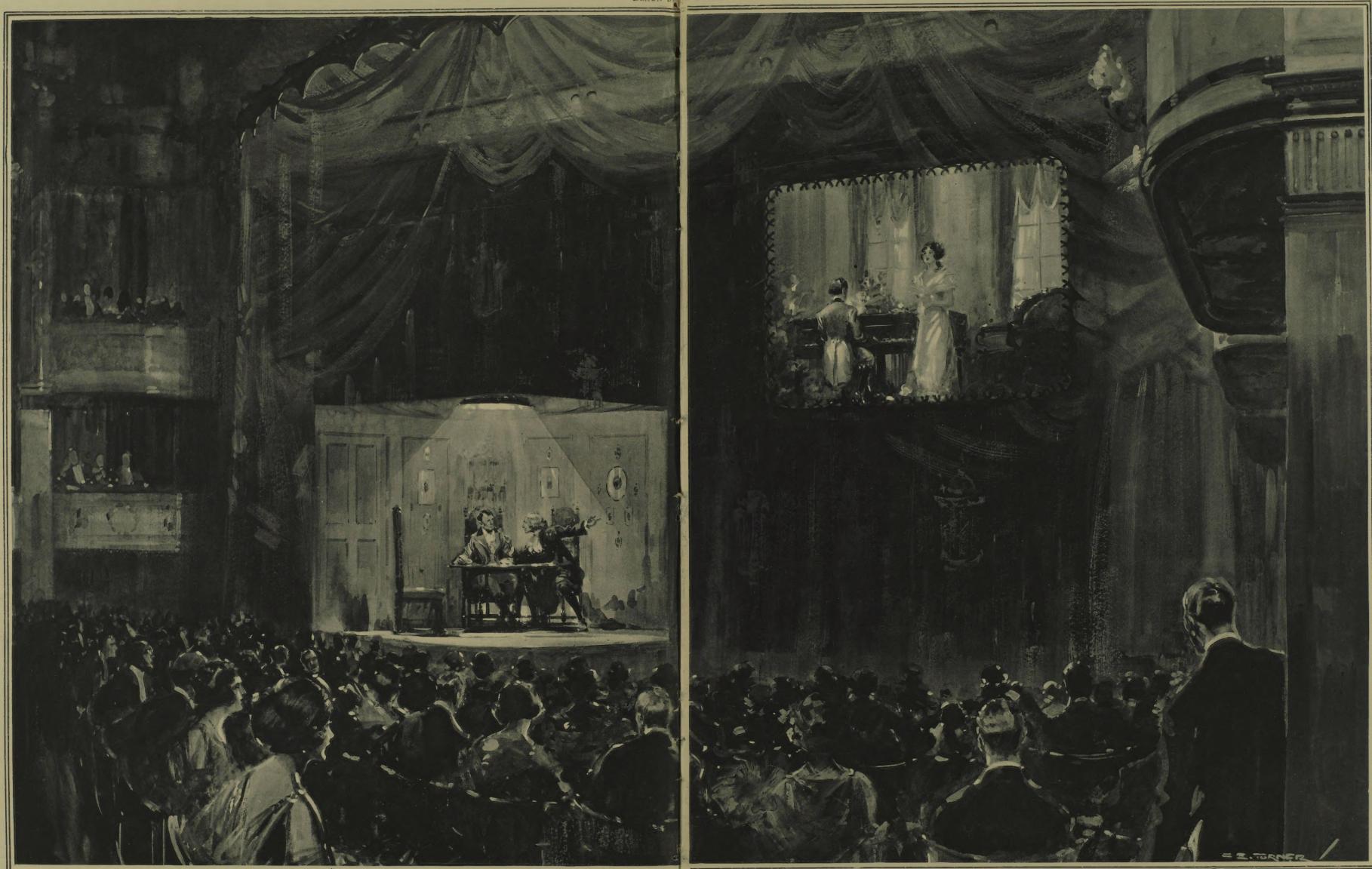
HUNG WITH BLACK DRAPERIES BEARING THE MONOGRAM OF THE GREAT ACTRESS: THE CHURCH OF ST. FRANÇOIS DE SALES IN PARIS DURING THE FUNERAL SERVICE FOR SARAH BERNHARDT—SHOWING THE COFFIN ON THE CATAFALQUE.

Paris paid a worthy tribute to the memory of Sarah Bernhardt at her funeral on March 29, when some 600,000 people gathered along the route of the procession, the greatest assemblage of its kind since the burial of Victor Hugo. The funeral service was held in the Church of St. François de Sales, whose walls were hung with black draperies bearing her monogram. The coffin, with its cross of gold, lay on a great catafalque surrounded with twelve tapers, and round it were grouped orphan girls from the Orphelinat des Arts. Seats were reserved (as indicated by the notice-boards seen in the lower photograph) for Mme. Bernhardt's family, the staff

of her theatre, the Paris Municipality, and delegations from Parisian and provincial theatres. Many members of the Ministry and the *élite* of the dramatic profession and other Arts were present. After the ceremony, the coffin was placed on a funeral car and borne in procession through Paris, followed by five great wagons laden with flowers, to the cemetery of Père Lachaise. There it was laid to rest in a black marble mausoleum, inscribed with one word, "Bernhardt." Mme. Sarah Bernhardt's mother also lies in the same tomb, which we illustrate on another page in this number. There was no funeral oration.

SIX STAGES WITHIN ONE STAGE: A REVOLUTION IN THEATRICAL MECHANICS—"ANGELO" AT DRURY LANE.

DRAWN BY C. E. TURNER.



SHOWING HOW DIFFERENT SCENES ARE PLAYED (ONE AT A TIME) IN DIFFERENT
A NOVELTY AT DRURY LANE

The production of "Angelo" at Drury Lane marks a revolution in stage mechanism, and in the method of presenting a play to the audience. By an elaborate system of stage machinery, the area of the curtain is divided into six separate sections, each a small, self-contained stage, with its own lighting arrangements. On these sub-stages different scenes are presented, one after another, in such rapid succession that, in "Angelo," some forty scenes, besides two intervals, are compressed into two hours and a half. While one scene is being enacted, the rest of the curtain is dead black, and the black-garbed scene-shifters elsewhere are quite invisible to the audience. Our artist has shown two scenes, in order to indicate the different levels at which they appear; but it must be emphasised that

SECTIONS OF THE CURTAIN, WHILE THE REST OF IT IS "BLACKED OUT":
IN THE PRODUCTION OF "ANGELO."

In the actual production only one scene appears at a time. Those given above are Pictures 2 and 3 in Scene 3 of Act I. in "Angelo." The upper one is called "Giulia's Music Room," and the lower one "Bruno's Apartment." On page 578 in this number we illustrate the stage mechanism behind the scenes as used for the previous production of the play in New York. Describing it, the "Scientific American" says: "After appropriate music reaches the proper bar, a beautiful scene is flashed upon the audience, without any previous preparation. . . . These scenes alternate with others. . . . The sudden appearance of the second level rooms and those at the other side is most entrancing. . . . The actors are obliged to make quick ascents and descents."—Drawing Copyrighted in the United States and Canada.

OXFORD'S YEAR IN SPORT: ANOTHER VICTORY—IN THE GOLF MATCH.

PHOTOGRAPHS BY PHOTO. ILLUSTRATIONS CO., SPORT AND GENERAL, AND TOPICAL.



BEFORE THE OXFORD AND CAMBRIDGE GOLF MATCH: SOME OF THE COMPETITORS PRACTISING PUTTING.



ON THE RYE COURSE DURING THE VARSITY GOLF MATCH: MR. A. R. NALL-CAIN (OXFORD) DRIVING AT THE 10TH TEE.



BEATEN BY OXFORD BY 3 POINTS AFTER A VERY CLOSE MATCH: THE CAMBRIDGE GOLF TEAM.



OXFORD ADDS THE GOLF MATCH TO THE BOAT RACE AND THE SPORTS: THE GOLF TEAM THAT BEAT CAMBRIDGE.



THE OXFORD PLAYER WHOSE DEFEAT OF MR. J. MCGUFFIE DECIDED THE MATCH: MR. M. MACNEAL.



OXFORD'S CAPTAIN, AND THE BEST PLAYER: MR. A. L. MURRAY PUTTING ON THE 9TH GREEN.



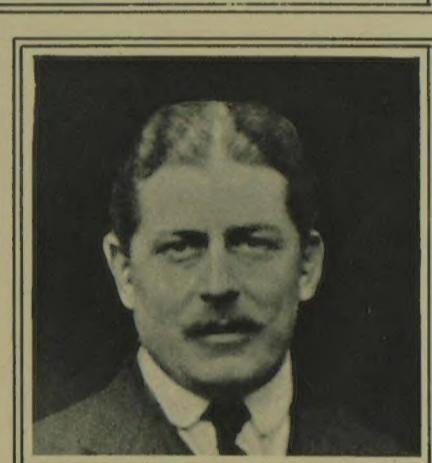
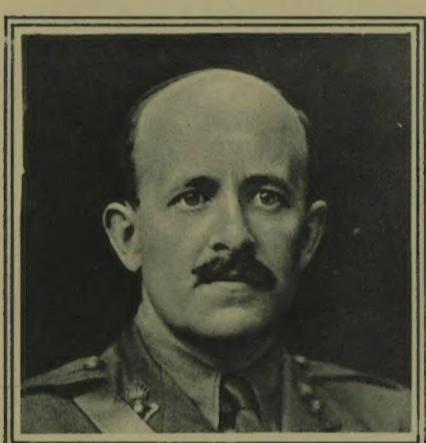
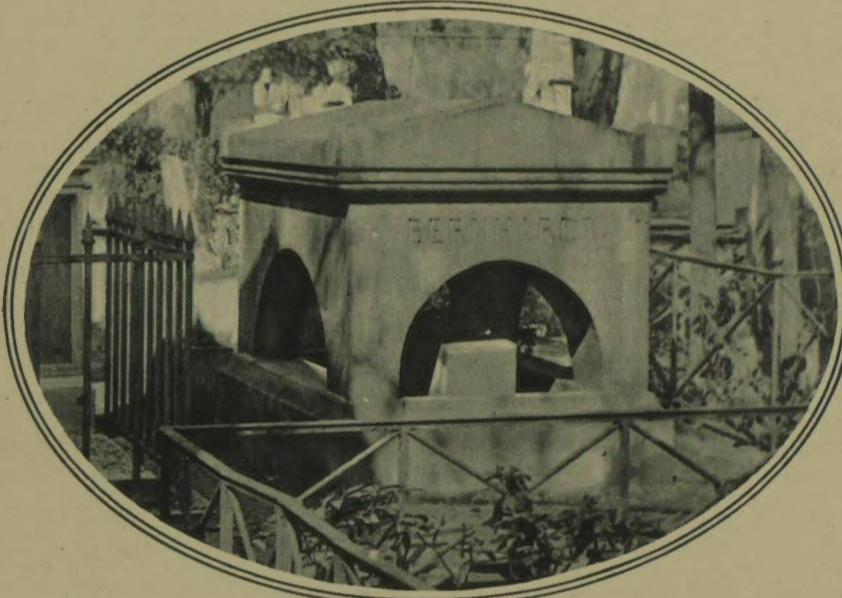
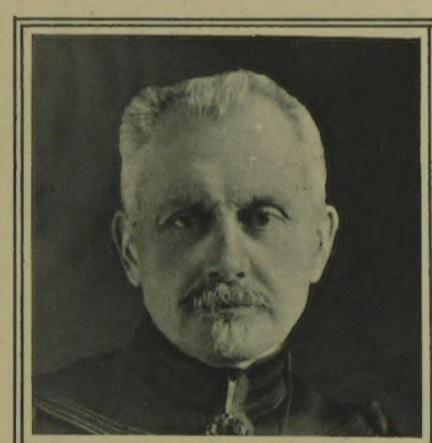
WINNER OF AN EXCITING SINGLE AGAINST MR. H. K. GOADBY: MR. L. B. WIMBLE (OXFORD) BUNKERED.

Cambridge, after losing the Boat Race and the Sports, were expected to win the Golf Match, which took place at Rye on March 27 and 28, but the prophets were mistaken and Oxford's *flair* for victory this year once more prevailed. It was, however, a very close thing, and Oxford won by only 3 points on the two days' play, a Cambridge victory being possible up to almost the last moment, until Mr. M. Macneal beat Mr. J. McGuffie in the Singles. The score was 3 to 2 in the Foursomes and 6 to 4 in the Singles. The Oxford team were—Messrs. A. L.

Murray (captain—centre front row in the group), L. B. Wimble, D. R. Cox, R. H. Bettington, A. R. Nall-Cain, J. A. MacIntosh, F. M. Bacon, G. R. McCall, A. R. Hough, and M. Macneal. The photograph of the Cambridge group shows (from left to right)—Standing at the back: Messrs. Anderson, Joseph, J. McGuffie, P. Gold, E. Pulling, T. A. Bourn, A. B. Todd, and W. F. Pharazyn. Sitting: A. C. N. Gosling, E. F. Storey, H. K. Goadby, and R. W. Little. Mr. Anderson and Mr. Joseph were not members of the team.

PERSONALITIES AND OCCASIONS: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY RUSSELL, "CONTINENTAL DAILY MAIL" C.N., MANUEL, AND L.N.A.

KILLED WHILE MOTORING IN FRANCE:
PRINCE KITASHIRAKAWA OF JAPAN.A FRENCH CONQUEST OF THE SAHARA BY MOTOR-CAR: TIMBUCCOO EN FÊTE
TO WELCOME THE CITROËN TRANS-SAHARA EXPEDITION, AFTER THEIR JOURNEY
OF NEARLY 2000 MILES ACROSS THE GREAT DESERT.AN IRISH "INTERNATIONAL" DEAD:
THE LATE MAJOR T. J. CREAN, V.C.APPOINTED CLERK OF THE PRIVY COUNCIL:
LIEUT.-COLONEL SIR MAURICE HANKEY.WHERE SARAH BERNHARDT WAS LAID BESIDE HER MOTHER: THE TOMB
OF BLACK MARBLE IN THE CEMETERY OF PÈRE LACHAISE.MADE A MARSHAL SINCE HIS DEATH:
THE BLINDED GENERAL MAUNOURY.WINNERS IN INTER-REGIMENTAL POLO AT LUCKNOW: THE 15TH LANCERS TEAM—
(L. TO R.) MAJOR ATKINSON AND CAPTAINS WATKIS, ANDERSON, AND PERT.

The expedition of Citroën caterpillar-wheeled cars entered Timbuctoo on January 7, after their adventurous journey of 1875 miles across the Sahara from Tuggurt, whence they started on December 17 last. The party arrived back in Paris on March 16. Previous photographs of their pioneer desert journey appeared in our issues of January 6, 13, and 27.—Prince Kitashirakawa, brother-in-law of the Emperor of Japan, was killed in a motor-car accident between Evreux and Lisieux on April 1. His wife (who is a daughter of the late Emperor Mutsuhito), their son, Prince Asaka, and a French lady-in-waiting were seriously injured, and the chauffeur was killed.—Sir Maurice Hankey, Secretary to the Cabinet and Committee of Imperial Defence, is to succeed Sir Almeric Fitzroy as Clerk of the Privy

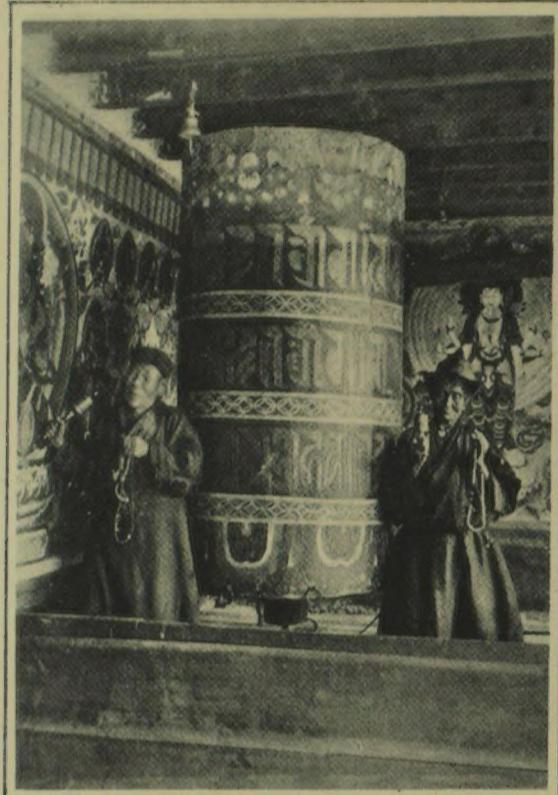
A ROYAL CAVALCADE AT WINDSOR: THE KING AND THE PRINCE OF WALES
FOLLOWED BY THE DUKE OF YORK, PRINCE HENRY, AND PRINCE GEORGE.

Council without extra salary.—The funeral of Sarah Bernhardt is illustrated on another page. A memorial service to her is to be held in Westminster Cathedral on April 10.—Major Crean played nine times for Ireland in international Rugby football matches. He won the V.C. in the South African War.—General Maunoury commanded the French Army of the Ourcq at the Battle of the Marne. He was blinded by a bullet wound in 1915. After his death he was created a Marshal of France.—The 15th Lancers is one of the newly amalgamated cavalry regiments in India, formed from the 17th and 37th Lancers. Major Atkinson is to play polo at Hurlingham this summer.—The King and his sons went out riding in Windsor Great Park on Prince Henry's 23rd birthday, March 31.

Prayer-Wheels, Priests, and People: Lamaism.

"LANDS OF THE THUNDERBOLT." By THE EARL OF RONALDSHAY.*

LORD RONALDSHAY'S "Lands of the Thunderbolt" are Sikkim, Chumbi, and Bhutan, in the Eastern Himalayas. He calls them so in allusion to the *vajrah*, or symbol of the thunderbolt of Indra, chief emblem of that Buddhist missionary, Guru



REPUTED TO CONTAIN 4000 LB. OF ROLLS OF PAPER CLOSELY COVERED WITH THE MYSTIC UTTERANCE "OM MANI PADME HUM": A MONSTER PRAYER-WHEEL.
Reproduced from "Lands of the Thunderbolt." By Courtesy of the Author, and of the Publishers, Messrs. Constable and Co.

Padma Sambhava, who, more than any other, was responsible for the foundation of Lamaism, a paradoxical coalescence of the metaphysics of early Buddhism and the demonolatry of primitive Tibet. His choice of title was good, for, picturesquely informative as he is when recording observations of places and people, he is at his best and most illuminating when he is discussing the inwardness of beliefs and their outward and visible signs.

By way of preface, he urges the reality of Siddartha Gautama, and discredits attempts to read into Buddha's life-story an Indian version of the ubiquitous allegory of the Sun-God. It is true, he acknowledges, that much myth has been woven into the threads of the basic fabric, but that cannot alter the nature of the main warp and woof. He himself has seen "miracles" in the making. "The simplicity of the process is amazing," he writes, "and from some points of view distinctly disconcerting, for it necessarily stimulated scepticism and places a discount upon faith." In 1920 Gandhi provided numerous instances. "Here . . . was an outstanding figure making a powerful appeal to the imagination of illiterate man in the mass; and immediately stories of the miraculous, as surprising as any of those told of Gautama Buddha, were to be heard passing from mouth to mouth at the village markets. . . . In parts of Bengal he was regarded as an avatar of Vishnu. It was said that attempts by Government to imprison him had failed because before his touch locks gave way and prison gates flew open. . . . It was, further, widely believed that he had the power commonly attributed to the yogis of old of turning people to stone. In parts of Bihar and the United Provinces his photograph was worshipped regularly." He was said to have brought a dead man to life. A villager who disputed his contentions died, and a basket was placed over the body. When the police came they were told that the "thing" was untouchable. They lifted the cover and found a dead pig! A mango suddenly blossomed forth on a branch, ripened, and dropped, in answer to a prayer that such a thing might be if the doctrine of Mahatmaji were right and true! Dishes of food became platters of blood! All this in the twentieth century! Why, then, dispute that

* "Lands of the Thunderbolt: Sikkim, Chumbi and Bhutan." By the Earl of Ronaldshay, P.C., G.C.S.I., G.C.I.E.; Hon. D.Litt., Calcutta; Hon. D.L., Dacca; President of the Royal Geographical Society; Author of "Sport and Politics under an Eastern Sky," "A Wandering Student in the Far East," etc. Illustrated. (Constable and Co.; 16s. net).

Buddha did indeed live; leave luxury and ease to walk the path of asceticism" in search of the hidden way by which man might escape from the ever-revolving cycle of birth, disease, old age, and death," and did sit and find salvation beneath the sacred Bo-Tree?

So to the less pure Buddhism, the Lamaism of Tibet.

Lord Ronaldshay was greeted where few of his race have trod. Out of the solitude came a deep, long-drawn drone. "It is the sound which would be produced by the hum of myriads of bees swarming through a forest. It is actually produced by the Tibetan *ra-dong*, an immense horn, usually from six to eight feet in length, two or more of which are part of the property of every monastery. It is the lama's welcome to the honoured guest." Impressive; and far less embarrassing than attentions at various places during the author's journeys—village offerings, mainly joints of meat, including a somewhat gruesome *pièce de résistance* in the shape of a huge yak's head upon a charger; ceremonial scarves, usually white; and, on the way to Phari, a glucous compound served at luncheon and discovered to be shark's stomach, "whereat the Cavalry Officer's chop-sticks switched off convulsively, after the manner of magnetic needles brought suddenly into a field of violent attraction, and dived hurriedly into another bowl."

There was much to be learnt and seen on all occasions: witness some stray quotations.

Lamaism has six worlds to its wheel of life; six worlds into which the individual may be re-born. The *summum bonum* it offers is "a period of joyous existence in the world of the gods. The tortures of the damned in the world of the tantalised ghosts—a region in which the unfortunate being grows a huge body, at all times gnawed by hunger and thirst which cannot be satisfied, firstly, because of the microscopic dimensions of its mouth and throat; and, secondly, because such sustenance as is taken in by those organs is immediately transformed into knives and saws which tear the stomach, and work their way painfully outward through the tortured flesh—and in the still more terrifying hell are depicted with a wealth of realism which is sufficient to drive the people, if not to good deeds, at least to fierce and sustained activity in the mechanical accumulation of merit by means of the prayer cylinder."

The prayer-wheel, in fact, is vital to the believer.

"With an extraordinary perversity of intelligence, the noble eight-fold Path laid down by Gautama Buddha has been transformed into a single narrow track—the infinite reiteration either verbally or mechanically of the mystic incantation, 'Om mani padme, hum!'"

"In its literal meaning this sentence is a salutation to the patron deity of Tibet, Cheresi, who is popularly supposed to have been born from a lotus-flower. But it has also a mystic meaning of profound significance, for the repetition of the syllables of which it is composed bars the doors of the various worlds of existence—*om*, of the heavenly world; *ma*, of the world of spirits, *ni*, of the human world; *pad*, of the animal world; *me* of the world of tantalised ghosts; and *hum*, of the spaces of hell. Hence the fascination of the prayer cylinder for lama and layman alike. Hence the gigantic prayer barrels, often eight or nine feet in height, which are a feature of every monastery. . . . The determination to ensure the repetition to infinity of this amazing formula obsesses the minds of an entire people. I have seen a prayer cylinder which was reputed to contain rolls of paper closely covered with the mystic utterance, weighing 4000 pounds. No one had ever counted the number of times the sentence was actually inscribed on this vast volume of material, but when it is remembered that a single complete revolution of the cylinder, indicated mechanically by the stroke of a bell, is equivalent to the repetition of the prayer the number of times it is actually inscribed in it; that a devotee turning it produces a complete revolution about once a second, and that the work of turning it proceeds hour after hour, it may be conceded that the number of prayers emitted by such a machine alone, in the course of a single day, is altogether beyond computation. . . . In the Chumbi Valley in Tibet, and again at Yuk-sam, the last inhabited spot on the slopes of Kanchenjunga, and on the steep mountain-side above Dentam in Sikkim, I have seen prayer cylinders fitted with water wheels, and revolved without intermission by the water of unconscious but efficacious mountain streams."

Then there was the service at Tashiding, a memory of wicks burning in bowls of ghee; flowers; crimson robes; a calling to the deities by cymbals, horns,

conches and drums; the rhythmic intoning of prayers; the presentation of a scarf held up to the golden Buddha for blessing, and its placing upon the shoulders; a final clash of sound.

And the excavations on the site of Nalanda, the great Buddhist university of some 10,000 inmates; probably founded at about the middle of the fifth century. "To gain admission a man must have studied deeply books both old and new; and the tests imposed were so severe that though learned men flocked to its doors from different cities, those who failed, compared with those who succeeded, were as seven or eight to ten."

At the head of the Chumbi Valley, further, a monastery of the Yellow Cap sect, an institution famous for its oracle—"In the centre [of a hall], in place of an altar there stood a high and gaudily decorated throne . . . upon the throne was the oracle, robed in gorgeous raiment of brightly flowered silk, while upon his brow rested a fantastic headdress trimmed with a chaplet of grinning skulls." In due time the spirit entered the oracle's body, and the man was shaken from head to foot. ". . . His face assumed a contorted expression, and he soon began gasping horribly, while he choked out in painful spasms a succession of guttural noises. A lama specially trained for the purpose, wrote rapidly as the tormented being jerked out these strange and scarcely articulate utterances . . . then his whole frame wilted, and he fell back limp and motionless as a corpse, propped hideously against the back of his throne." Epilepsy, auto-suggestion, acting, which? The oracle himself claimed that he fell into a trance.

Curious in another way were the more or less familiar lama dances "which play so striking a part in the ceremonial of this strange religion and which, in addition to reproducing in impressive pantomime the legends of the church, aim also, by familiarising the laity with the terrifying appearance of the denizens of the unseen world, at preparing them to meet with fortitude the adventures which await them during that period, presumably, which is dealt with in the Pardo Todol." Hence mummers as skeleton cemetery-ghouls; stag-headed dragons; vampires; "mild deities"; monsters part animal part human—



WITH CHAPLET OF LITTLE SKULLS; SWORD; AND "URIM AND THUMMIM" BREASTPLATE: A LAMA ORACLE.

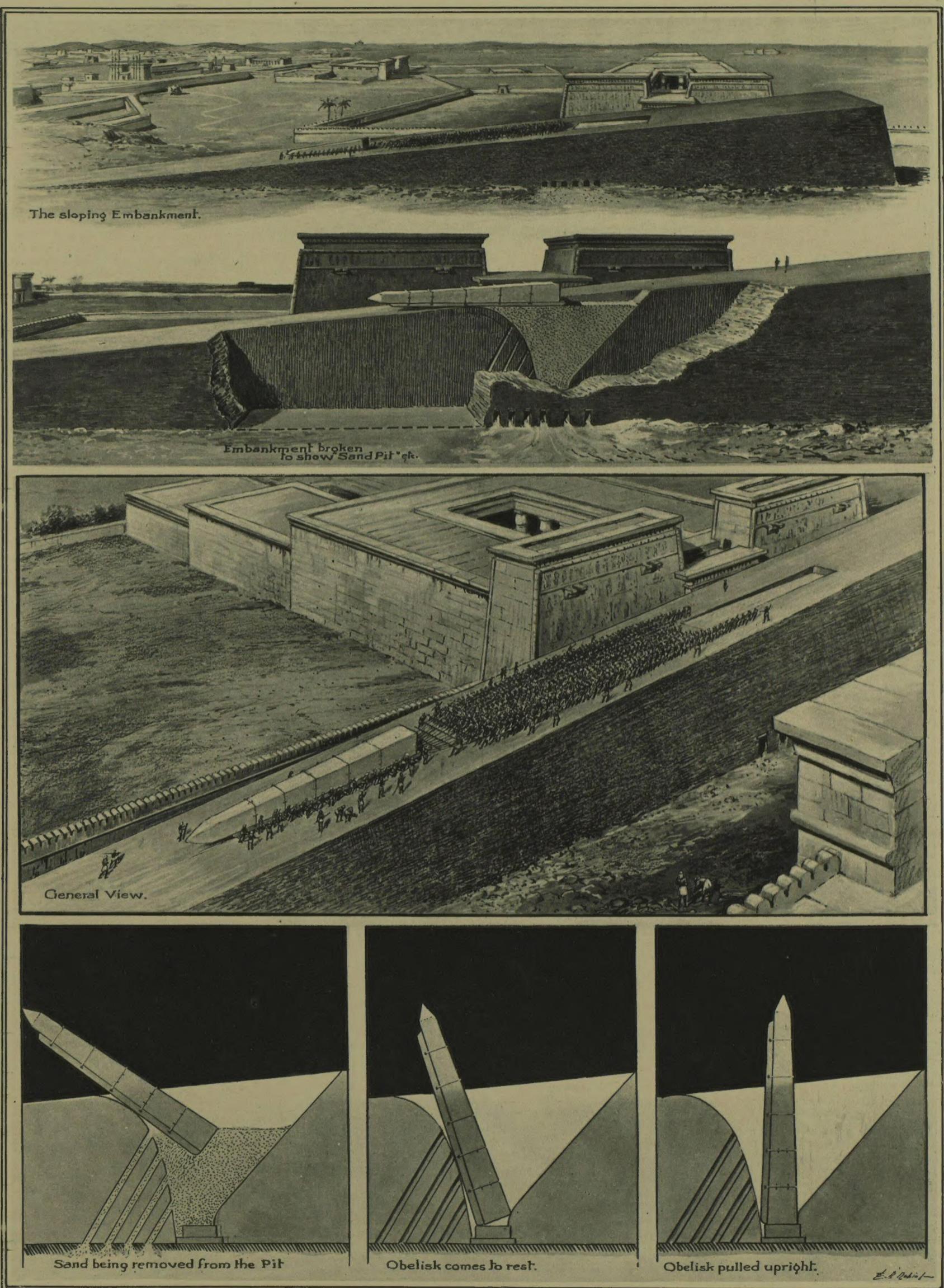
Reproduced from "Lands of the Thunderbolt." By Courtesy of the Author, and of the Publishers, Messrs. Constable and Co.

biped deer, monkeys, elephants, hawks, and parrots; with a medley of "unknowns."

Verily, Lord Ronaldshay is to be envied his wanderings, and it is excellent for the less fortunate that he should have set them on record so admirably and so entertainingly. His book, although complete in itself, was conceived as part of a larger whole. The companion volumes cannot be better than their forerunner; and, assuredly, that forerunner heralds something to anticipate with eager pleasure.—E. H. G.

HOW TUTANKHAMEN'S PEOPLE RAISED HUGE OBELISKS: A PROBLEM.

DRAWINGS BY W. B. ROBINSON.



OBELISK-RAISING EXPLAINED: LET DOWN INTO A SAND-PIT, GRADUALLY EMPTIED, IN A SLOPING RAMP.

The question of the mechanical means by which the ancient Egyptians set up their huge obelisks, often in a court shorter than the obelisk itself, has long been a mystery. Cleopatra's Needle is 68½ feet high, 8 feet wide at base, and weighs 180 tons. An Egyptian obelisk now at St. John Lateran in Rome is 105 feet high, 9 feet wide at base, and weighs 450 tons. Still more enormous is the obelisk, never raised, which was recently unearthed lying horizontally in a granite bed at Assouan (illustrated in our issue of January 13 last). It is 133 feet long and 14 feet wide at base. Its weight is estimated at 1168 tons. The Chief Inspector of Antiquities in Upper Egypt, Mr. R. Engelbach, sug-

gests the above solution of the obelisk-raising problem, based on references in Egyptian papyri to a sloping brick embankment (or ramp) 400 yards long by 35 yards high, and the use of sand in making it; also to the known use of levers and rollers, ropes, and the employment of thousands of slaves. The obelisk was not raised, but lowered into a funnel-shaped sand-pit dug in the ramp over the spot where it was to stand. It was hauled up the ramp on rollers until its base lay over the sand-pit. The sand was then gradually withdrawn through channels below, and as it ran out the obelisk sank into the requisite vertical position.—[Drawings Copyrighted in the United States and Canada.—C.R.]

THE WORLD OF SCIENCE.

HUMMING - BIRDS.

By Professor J. Arthur Thomson, M.A., LL.D., Regius Professor of Natural History in the University of Aberdeen.

IT is difficult to avoid extravagance in writing about humming-birds. The colours are so brilliantly beautiful that Audubon called the hummingbird a "glittering fragment of the rainbow," and Buffon wrote that "the emerald, the ruby, and the topaz glitter in its garb." The movements are so graceful and aerial, as it hovers with humming wings, or flits from flower to flower like a butterfly. Not only "living gems," as Gould, their monographer, called them, but "dancing gems." Then there is the exuberant individuality; for is there any group of birds with more species—a fact which is an index of success? And the number of individuals is also, in many cases, enormous, just as if they were insects! Another attraction is in their dainty feeding, for, as one of the earliest observers wrote in 1671 of the Ruby-throated: "'Tis an exceeding little bird, and only seen in summer, and mostly in gardens, flying from flower to flower, sucking honey out of the flowers as a bee doth; as it flieth, not lighting on the flower, but hovering over it, sucking with long bill a sweet substance." As a matter of fact, humming-birds feed on insects as well as on honey, and in some cases they are mainly insectivorous. But they always feed daintily. There is a fascination, too, in their minuteness, for the total length of the smallest is $2\frac{1}{2}$ in., which is much less than the bulk of the head of the largest, the Giant Hummer of the Andes, which equals a good-sized swift. As one looks at a dwarf hummingbird, one cannot help wondering if it really contains the counterparts of all the organs in our body. The Vervain Humming-Bird of Jamaica is about $2\frac{1}{2}$ in. in total length; its nest is three-quarters of an inch in diameter; the eggs are 0.28 of an inch in length, and 0.20 of an inch in width—*maxime miranda in minimis*.

Homes of Hummers. Humming-birds are confined to the New World, where they extend from Patagonia to 61 deg. North

Latitude in the United States. Over 500 different kinds are known. They are most successful in mountainous countries, and their centre of distribution is among the Northern Andes. There is a peculiar group of Hermit Hummers, which are characteristic of Brazil. Of these, Dr. Robert Ridgway writes in his masterly memoir on humming-birds: "They are all very plainly coloured birds, with little metallic colouring, sometimes none, and instead of living in the sunshine and feeding among the flowers, they inhabit the gloomy forests and subsist wholly on insects gleaned from the branches and leaves of trees."

In Temperate countries, humming-birds are migratory. Thus, the Ruby-throated has its summer home in eastern North America, while in winter it goes as far south as the Isthmus of Panama. It, and some others, may have a migratory range of over two thousand miles. Dr. Ridgway notes that: "It is only in the warm valleys of California and in Southern Florida that any species of humming-bird regularly passes the winter within the borders of the United States." He also calls attention to their remarkable vertical range: thus, he saw one in the doorway of a ranch in Ruby Valley, Nevada, at an altitude of 6000-7000 feet, and another of the same kind on the same day, nearly 6000 feet higher on the summit of the East Humboldt Mountains.

Flight of the Humming-Bird. An ordinary bird in everyday flight rows its wings, but a humming-bird has, as it were, revived the insect's method of flight—by extremely rapid vibration of the wings. This is associated with the unique structure of the wing, for the upper-arm and fore-arm bones are relatively very short, the primary pinions (ten in number) are relatively very long, and supported on long hand-bones, whereas the secondary pinions (six in number) are much abbreviated. But these secondaries, borne by the fore-arm, count for most in the flight of ordinary birds. Thus the humming-bird comes to be a very rapid flutterer. It flits from flower to flower; it hovers with its body almost vertical while it thrusts its tongue into a blossom; it buzzes like a bee among the flowers

near the ground; it suddenly shoots up in the air and over a tree-top. But there is no vigorous striking of the air, as in ordinary birds; what is seen is an extremely rapid vibration. In proportion to the humming-bird's size the muscles of flight are magnificently developed, and the keel of the breastbone to which they are attached is relatively stronger than an eagle's.

The rate of a humming-bird's flight is probably less than it seems; what is remarkable is the number of wing-strokes per minute. Dr. Lucas estimates the number at about 500, whereas the gannet, or solan goose, a bird with slow strokes, but not of slow flight,

find that the humming-bird has a very strong heart. It is not for nothing that humming birds are related to swifts! Their flight lacks momentum, and they may be caught by a cobweb! They cannot run on the ground; they keep to trees and to the air.

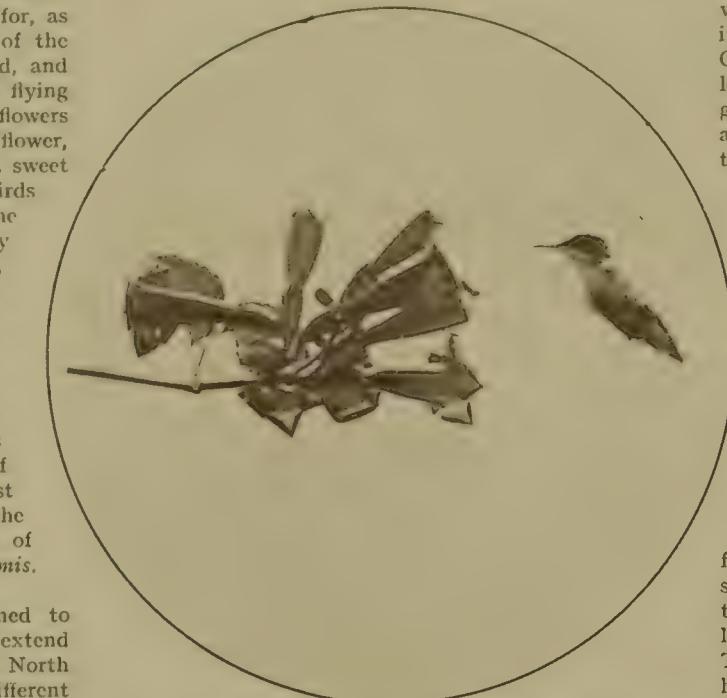
The Humming-Bird's Tongue. The bill of the humming-bird is typically slender and elongated. In one case it is four-and-a-half inches long, exceeding the length of the whole bird. In most species it is approximately straight, but in some it is bent downwards, and in the Avocet humming-bird it is bent upwards—these strange deformations being apparently adapted for dealing with flowers with curved corollas. The lower jaw fits into a groove in the upper jaw, so that the closed bill is like a tube. Corresponding to the typical bill is the extremely long tongue, which can be whipped out and in with great rapidity. It is tubular at its base, but divides, at about half its length, into two free tips. Each of these is a sort of half-tube or gutter, and also bears an up-curled membranous fringe somewhat frayed towards the end. The whole apparatus seems to be suited both for nectar-sipping and entangling small insects that frequent the flowers. Some humming-birds pollinate flowers. Many destroy unwelcome floral visitors.

The Inner Life. Humming-birds are very successful in the struggle for existence, and this is reflected in certain characteristics of their behaviour. They are very inquisitive, and they often fly close to the observer's face as if to take a good look at him. They show a "charming confidence in the human species," and may be readily taught to come for honey. The males are very pugnacious—big souls in little bodies—and they not only fight with their kin at the breeding season, they drive off much larger birds that intrude into the vicinity of the nest. There is a good deal of twittering conversation among humming-birds—expressing fondness, good-humour, anger, and alarm, but "it is doubtful if any approach more nearly to a song than a sort of warbling twitter, which the males of many species produce during the pairing season." The "humming" is, of course, due to the rapid vibrations of the wings. Of their intelligence little is known except in connection with nest-making, but there it seems certain. For they sometimes depart from what may be called the instinctive routine—e.g., using a stone or piece of earth to weight one side of a hanging nest that threatens to turn turtle.

Hummers' Nests. Whatever may be the mental aspect of nest-building—a mingling of instinct and intelligence, we think—the humming-birds' nests certainly show exquisite architecture. Many are about the size of an egg-cup, some not much bigger than the end of a driving-glove thumb. They are carefully felted structures in which fairies would love to slumber, for the materials are so delicate, the cottony down of plants interlaced with gossamer, and compacted outside with pieces of lichen and leaf. Most are like cups, some are like turbans; most are saddled on twigs, some are hung on the ends of long pointed leaves—more or less out of the reach of monkeys; and some that resemble hammocks are swung on to the face of cliffs by means of spiders' webs!

The nests are so well camouflaged that they are rarely detected except by accident, or when the bird is seen flying off. There are always two eggs, nearly dead white, and somewhat oblong. They look like little peas, but it must be noted that they are large for the size of the bird. They require twelve to eighteen days' incubation, and there are usually two broods in the season.

The pygmy humming-birds—some hardly bigger than humble-bees—have found a large niche for themselves in the crowded world; they have few enemies; they find their food easily; their nests are not readily detected. For these and other reasons they are probably relieved from very stringent natural selection, and this relative freedom has allowed them to blossom out exuberantly like the flowers they visit.



"IT HOVERS WITH ITS BODY ALMOST VERTICAL, WHILE IT THRUSTS ITS TONGUE INTO A BLOSSOM": A MOTHER HUMMING-BIRD WHO HAD LEFT HER NEST TO SEEK FOOD AMONG THE TRUMPET-CREEPERS IN A PROFESSOR'S GARDEN.



"A CHARMING CONFIDENCE IN THE HUMAN SPECIES": A HUMMING-BIRD SETTLED ON PROFESSOR ALLEN'S FINGER, PLACED OVER HER NEST WITH ITS TWO EGGS.

The two photographs on this page accompanied an article, in "Scribner's Magazine," by Professor Arthur Allen, of Cornell University, describing a humming-bird that built her nest in his garden. Several of the photographs were reproduced in our issues of February 18 and April 15, 1922.—[Photographs by Courtesy of Professor Arthur A. Allen, Assistant Professor of Ornithology at Cornell University, U.S.A.]

has about 150 per minute. Five hundred strokes of the wings in one minute must imply a prodigious expenditure of energy, and it is not surprising to

BOMB-DROPPING FOR COAST DEFENCE: A VITAL FORCE FOR BRITAIN.

OFFICIAL PHOTOGRAPH U.S. NAVY. BY COURTESY OF "L'AERONAUTIQUE."



THE ONLY EFFECTIVE COAST DEFENCE UNDER MODERN CONDITIONS: BOMBING ENEMY FLEETS AT SEA—
AMERICAN AIR FORCE DEMONSTRATIONS WITH A SCRAPPED SHIP—A DIRECT HIT ON THE "ALABAMA."

The question of home defence by aircraft is one of vital importance for this country, and the present relative weakness of the British Air Force has given rise to considerable anxiety, which, as mentioned on our double-page illustrating the same subject as this one, was recently expressed by Lord Birkenhead in the House of Lords. The American Naval and Air authorities recently carried out some remarkably interesting demonstrations of bomb-dropping by aircraft on a number of "scrapped" war-ships of various types, showing how coasts may

be defended in future by air attack on enemy naval forces far out at sea. "These demonstrations," says a French writer in "Lectures Pour Tous," "greatly impressed all observers, and have led both British and Americans to study a new form of coast defence, in which land artillery will play but a secondary part. For this coast defence is conducted, not, as for the last ten years, from the coast or immediately in front of it, but, on the contrary, far away from the coast, and even beyond the horizon."

BRITAIN'S FUTURE FIRST LINE OF DEFENCE—AIRCRAFT AN OBJECT-LESSON—U.S. BOMBING DEMONSTRATIONS.

OFFICIAL PHOTOGRAPHS U.S. NAVY COURTESY OF "L'AERONAUTIQUE."

EXPLDING IN
A GREAT BALL
OF FIRE BEHIND
THE AFTER-
TURBET: THE
EFFECT OF
A LARGE
PHOSPHORUS
BOMB DROPPED
BY AN AERO-
PLANE ON THE
OLD U.S. BATTLE-
SHIP
"ALABAMA."



SHATTERING THE
FORWARD TUR-
BET OF THE U.S.S.
"ALABAMA."
THE EXPLOSION
OF A 400-LB.
DEMOLITION BOMB
DROPPED BY AN
AEROPLANE WITH
A HUGE CLOUD
OF SMOKE.



SHOWING A
BOMB-DROPPING
AEROPLANE IN
THE AIR TO
THE RIGHT OF
THE SHIP:
ANOTHER VIEW
OF THE
EXPLOSION OF
A PHOSPHORUS
BOMB ON THE
OLD U.S. BATTLE-
SHIP
"ALABAMA."

ENVOLVING THE
SHIP IN A HUGE
CLOUD OF
CHOKING FUMES
THAT PENETRATE
THE SMALLEST
APERURE:
AFTER-EFFECTS
OF AN AIR-BOMB
DROPPED ON
THE "ALABAMA."

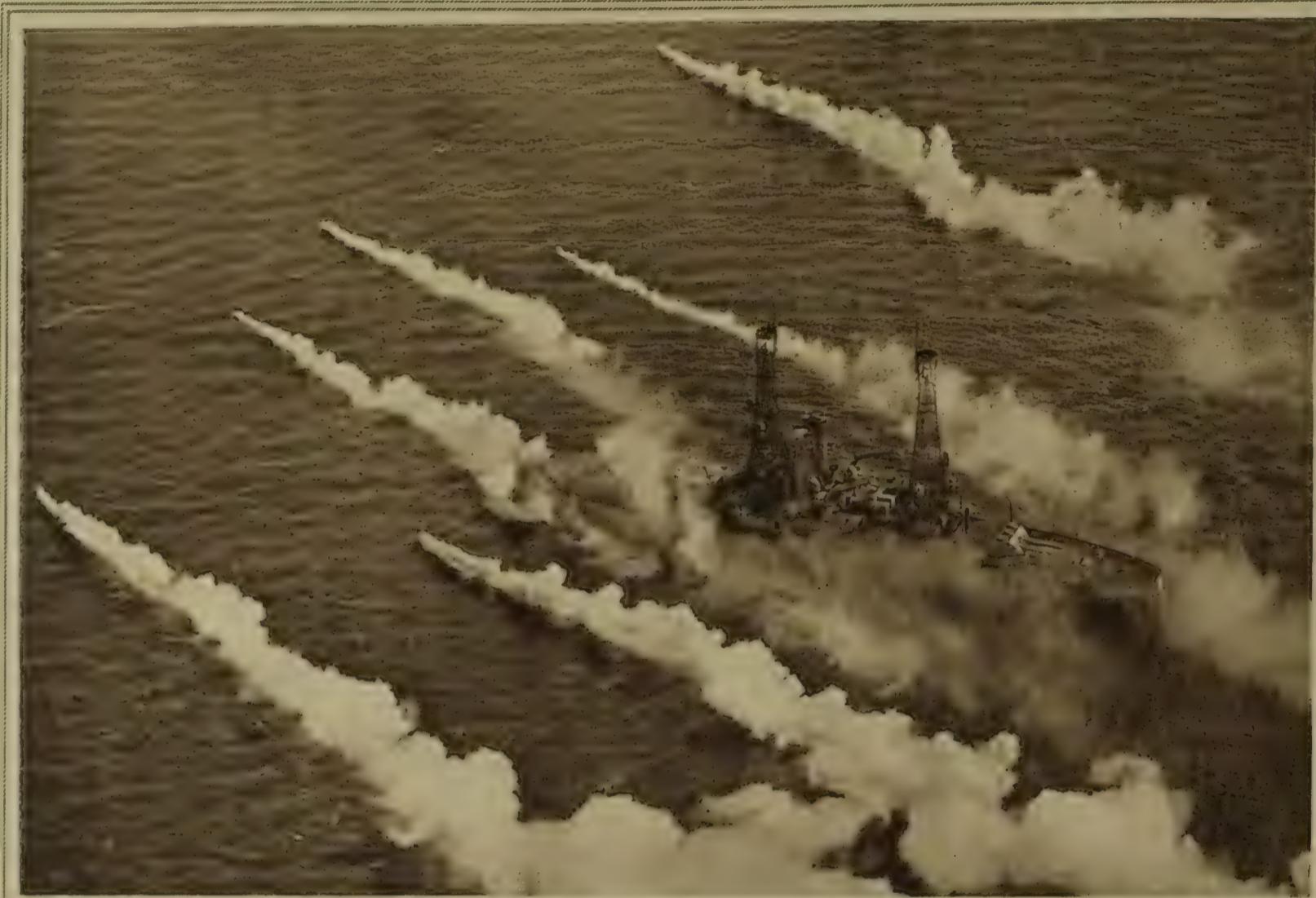


The relative weakness of our air forces, in comparison especially with those of France, has been much discussed in Parliament. In the House of Lords recently Lord Birkenhead pointed out that France possessed 1260 service aeroplanes against our 371, and that, whereas we had only 5 squadrons for home defence, France had 64. Further, while we built no more than 200 aeroplanes last year, France built 3300. He urged that we must depend on the Air Force for home defence more and more; and, just as in the days when the Navy was our first line of defence we did not allow any other country to obtain Naval superiority, so now we ought to have a similar guarantee of safety in the air. No one, he said, took offence because the French were building this great air armament. There was also the contingency of a future Russo-German combination in the air. Replying for the Air Ministry, the Duke of Sutherland said that the question

was being considered by the Committee of Imperial Defence, and that "it was quite possible that a larger Air Force would be raised." To equalise our air strength with that of France would mean an immediate addition of £5,000,000 to the Estimates and an ultimate increase of £17,000,000. He pointed out that the present number of squadrons for home defence was not five, but ten (including those attached to the Navy and Army), and that there would be fourteen when those, at the Dardanelles returned. The above photographs of American Naval aircraft demonstrations, also illustrated on other pages, show the uses of bomb-dropping aeroplanes for coast defence, and their destructive effect on an enemy fleet. Besides the defence of the coast, an adequate air force is now a necessity for any country as a protection against possible air raids on its inland towns.

COAST-DEFENCE BY AIRCRAFT: SMOKE-SCREEN BOMBS; SHIP-SINKING.

OFFICIAL PHOTOGRAPHS U.S. NAVY. BY COURTESY OF "L'AERONAUTIQUE."



"BLINDING" AN ENEMY SHIP'S GUNNERS BY MEANS OF SMOKE-SCREENS CAUSED BY SMOKE-BOMBS DROPPED ON THE WATER:
CLOUDS OF SMOKE CARRIED BY THE WIND CONCEAL THE ATTACKING AIRCRAFT.



AMERICAN AIR FORCE DEMONSTRATIONS OF THE NEW METHOD OF COAST DEFENCE BY BOMBING ENEMY FLEETS AT SEA:
A STAGE IN THE SINKING OF THE U.S.S. "ALABAMA"—THE DOOMED SHIP HEELING OVER.

These photographs are of great interest in connection with the question of home defence by aircraft, which has been much discussed of late in Parliament, as mentioned on our double-page dealing with the same subject. Describing American experiments in the bombing of scrapped war-ships by aircraft, a French writer in "Lectures Pour Tous," says: "The battle-cruiser 'Alabama' was destroyed in a final attack by seven aeroplanes working together. A 2000-lb. bomb shattered the superstructure and caused the ship to heel over on her side. Four bombs of 1000 lb. and 2000 lb., arriving together, forced her down 20 or 30 ft. into the

water, and a final bomb sent her to the bottom." The upper illustration is described as follows: "The American Naval Air Force is not content merely with destructive bombs, but uses also a special type of smoke-bombs which need not touch the ship. The photograph was taken after three machines had dropped twelve bombs which, striking the water, exploded together. Drifted along by the wind, the smoke enveloped the ship in clouds, through which the 'blinded' gunners on board would not have been able to see their assailants in the air, while the ship would remain a visible target to the bomb-droppers."

A LOSS TO SCIENCE: A BRITISH CHEMIST OF WORLD-WIDE FAME.

PHOTOGRAPH BY OLIVE EDIS, F.R.P.S.



FAMOUS FOR HIS WORK ON THE LIQUEFACTION OF GASES: THE LATE SIR JAMES DEWAR, F.R.S.,
THE GREAT EXPERIMENTAL CHEMIST, INVENTOR OF CORDITE AND THE THERMOS FLASK.

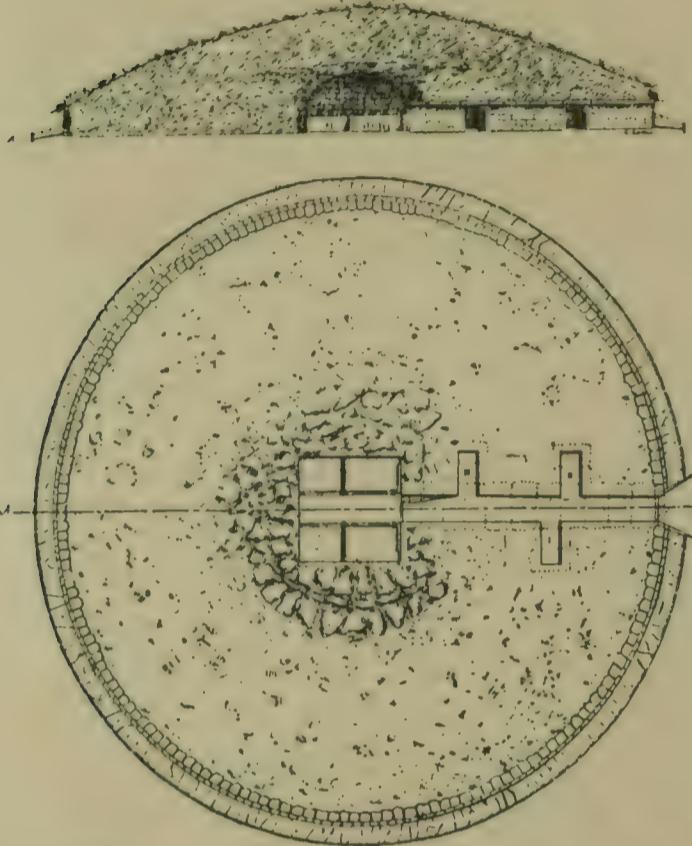
Sir James Dewar, who died at the Royal Institution on March 27, in his eighty-first year, had a world-wide reputation among scientists. He was chiefly famous for his work on the liquefaction of permanent gases, which, as refrigerating agents, have provided science with a powerful means of physical research. He obtained oxygen in a liquid state some forty years ago, and he was able to make liquid air in considerable quantities. In order to preserve it by preventing the influx of heat, he invented in 1892 the Dewar vacuum bulbs or containers, the principle of which was turned to everyday uses in the familiar Thermos flask. In 1898 he succeeded in liquefying hydrogen. Sir James Dewar was born at Kincardine-on-Forth in 1842, and studied at Edinburgh University.

In 1875 he became Professor of Natural Experimental Philosophy at Cambridge, and two years later Professor of Chemistry at the Royal Institution. These two posts he held until his death, and it was at the Royal Institution that his subsequent researches were carried out, and his Friday evening lectures proved so great an attraction. In 1888, as a member of the Committee on Explosives, appointed to select a smokeless powder for the British forces, he invented cordite in conjunction with Sir Frederick Abel. During the Great War he did valuable work in minimising the effects of German poison gas. He was knighted in 1904, and during his career he received numerous scientific honours, both British and foreign.

Populonia, a Mysterious City of the Etruscans.

By HENRY SAVAGE LANDOR.

ABOUT the eighth century B.C. a wonderful race of people settled in Central Italy. Nobody really knows the exact origin of those people; nobody knows for certain whether they arrived there by sea, or overland, crossing the Alps. One fact only is certain.



"A PERFECT AND COMPLETE TYPE OF A VAULTED CHAMBER TOMB WITH CYLINDRICAL DRUM": A PLAN AND SECTION OF THE ETRUSCAN TOMB NO. 2, AT SAN CERBONE.

With a civilisation infinitely superior to that of the aboriginal Italic people, those strangers had become in the sixth and fifth centuries B.C. the predominant race in Italy. Those wonderful people were the Etruscans, the *Tyrseni*, *Tursha*, or *Turska* of the ancient Greeks and Egyptians, by some believed to have been formidable pirates. It seems probable that they originally came from Asia Minor, and that they came to Italy in clans, conquering by means of their superior weapons the indigenous races.

Of all the Etruscan cities perhaps the one most enveloped in mystery was Populonia, situated on the summit of a headland some 590 feet high overlooking the blue Mediterranean Sea, at the northern entrance of the channel of Elba.

It would appear that the Etruscans had established at Populonia an important industrial and trading centre in order to carry on brisk commercial relations with Greece and Asia Minor, and also to control and possibly have the sole monopoly of the mineral wealth of the neighbouring Island of Elba.

The name Populonia is undoubtedly of Etruscan origin. On fragments of pottery and on coins of the fourth and third centuries B.C. the name *Pupluna*, or abbreviated into *Pupl*, is frequently found. Some maintain that in a more ancient form it was *Fusluna*, from *Fusluns*, "the Etruscan god of the vineyards," a kind of Bacchus.

I visited the place in the company of Professor A. Minto, one of Italy's greatest authorities on Etruscan matters, who has of late years been entrusted by the Italian Government with the excavations of the tombs in the locality of Populonia. The first researches and excavations, which gave meagre results, had been made so far back as 1840 by Alexandre François and by Count Giovanni Desideri to the north-east and south of the present Castle of Populonia. Subsequently, in 1850, François and Noël des Vergers continued the work. It was, however, Isidoro Falchi who first surmised that a vast necropolis might be found along the bay of Baratti—the actual port for Populonia. In 1908 Angelo Pasqui discovered in the zone of San Cerbone the first tombs belonging to the Villanovan period. In 1914 the extent of the archaic necropolis was ascertained. The necropolis was divided into two distinct sections. One in the zone of San Cerbone close to Baratti; the other to the north, on the slopes of Poggio delle Granate.

The oldest tombs were discovered in the zone of San Cerbone. They consisted of tombs for cremated and for inhumated remains, all mixed together. In them were collected articles which proved them to

be of the early Villanovan period. In the latter tombs the skeletons were laid flat on the floor of the tombs, and generally rested with the heads toward the east. Unfortunately, most of the tombs had been badly disturbed by the superposition of a later necropolis.

It is not possible to examine here the many tombs of minor importance which were discovered in the zone of S. Cerbone, and in which were found valuable silver, bronze, amber, vitreous and bone articles, as well as fragments of yellow earthenware painted red. A charming *aryballos* was unearthed with a spirited representation of two fighting cocks and a snake. Another was adorned with figures of ducks. Others in brown earthenware with a marvellous polished surface were merely decorated with lines and impressions of finger-nails.

Amazing to a degree for their grandeur were the chamber tombs on the San Cerbone farm. Tomb No. 1 was discovered by Falchi in 1897, explored by Pasqui in 1908, and eventually completely studied by Minto in 1920. It offered a good example of the perfection of structure characteristic of Etruscan chamber tombs. In the centre of a drum-like cylindrical stone wall was the sepulchral chamber with its cupola, originally entirely covered by a conical-shaped earthen tumulus. The cylindrical drum measured 18 metres in diameter (about 60 feet.) The outside face of the cylinder was constructed of big cut stones of various sizes, well squared and united firmly by means of indentations. All around the periphery of the drum was a paved way, 1.57 metres wide, slightly inclined outwards and with an outer raised ledge of vertical slabs.

The drum itself was 1.20 metres high, and was crowned by a *grundarium* of slabs slightly inclined downward, and projecting about 0.50 cm.

The *dromos* or passage leading into the burial-chamber was walled with well-cut stone. The flat ceiling was formed of slabs. At the sides of the *dromos*, near the entrance, were two square cells, where the funeral offerings were deposited.

On each side of the sepulchral chamber were the various *loculi*, or berths, for the dead. These berths or funeral beds had stone partitions with graceful terminal columns.

They were not all of the same dimensions, those nearer the entrance being much shorter, while others were broader. Professor Minto thought that the latter may have served for two people. In days gone by, that tomb had been entirely covered over—after having been duly pillaged—and in the layer of earth directly above it were found other tombs of a later period. Those tombs in turn had been buried under extensive cumuli of iron scoriae, the refuse of Etruscan smelting-furnaces.

In 1914, while exploring a burial-ground of Roman-Etruscan tombs of more recent date, a grand tomb (No. 2) was discovered in a stratum directly under the more recent tombs. In 1921, Professor Minto completed the excavations, which gave wonderful results. The monumental tomb brought to light the most perfect and complete type of a vaulted chamber tomb with cylindrical drum. The drum was 28 metres—that is to say, about 93 feet in diameter—and 1.16 metres high, with a well-built wall of accurately cut quadrangular stones. Like the other tombs already described, the drum had an inclined paved way all round, with a marginal raised border.

In this tomb was to be observed a well-constructed *grundarium*, supported by a *sub-grundarium*. Above the *grundarium*, in order to keep the large slabs firmly in position, was a circular crown of cut stones projecting 0.17 cm. from the external *facies* of the drum.

To the east of the tomb was the entrance into the *dromos*, the opening of which was obstructed by a massive quadrangular slab of stone. At the sides

of the *dromos* were to be found three small cells, two on the right as one entered, the other on the left.

The sepulchral chamber was in the centre of the drum. It measured 4.80 by 4.80 metres, and had, like the *dromos* and cells, smooth walls of cut stone. At the entrance into the chamber stood two enormous vertical stone slabs, forming an *ante* to the entrance into the chamber. In the corners were the usual stone supports on which rested the superposed slabs of stone, disposed first in arcs of a circle, then in complete circles, and which served gradually to transform the quadrangular base of the chamber into a circular base for the cupola. The maximum height of the vault must have been about 10 feet.

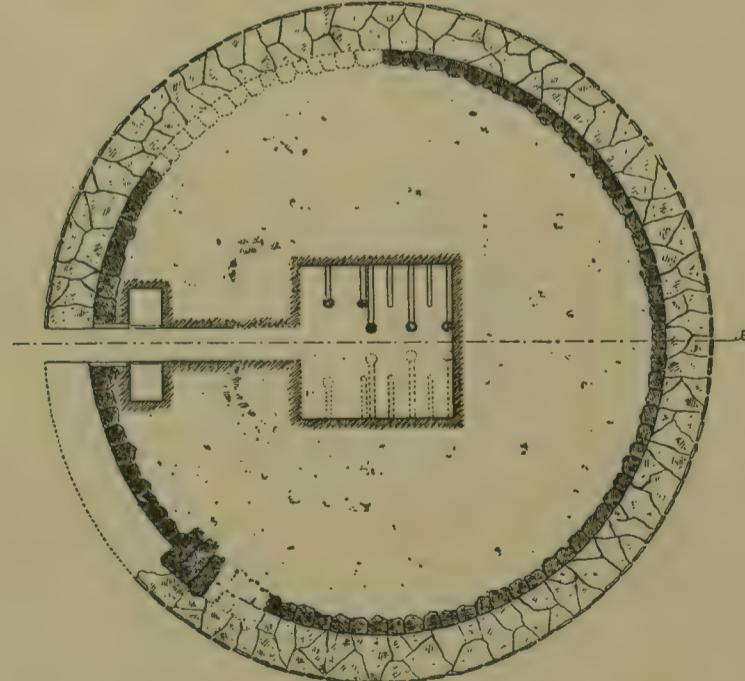
The floor of the chamber was divided into six compartments—a short corridor forming the continuation of the *dromos* and five *loculi*.

Very little was found in the burial-chamber. A handsome gold fibula, two small spherical *aryballos*, also of gold, probably used for scent, a fragment of a bronze shield, and parts of an incense-burner with angular openings, pieces of iron spearheads, several knife blades, and fragments of pottery and stone vases. When the cells along the *dromos* were opened, however, many beautiful objects were discovered, principal of all, the laminated bronze covering of the body and wheels of a war chariot. The wheels, absolutely Greek in design, showed highly scientific construction, giving them amazing lightness and rigidity.

Portions of the body of the chariot were decorated with representations of feline animals stamped in the laminated bronze. It was particularly interesting to notice in the construction of these chariots the application of two metals, bronze and iron. Then part of an ivory horn with ornamentations on laminated gold was found, finely chiselled with human figures and beasts, and conventionalised flowers of Oriental design.

The remains of another two-wheeled chariot were also found, the wheels and body also entirely covered with laminated bronze and iron. With this were a bronze musical horn, a number of spearheads, knife-blades, and a graceful earthen lamp.

Many other tombs have been unearthed, and many more will gradually come to light. Innumerable are the articles that have already been recovered in the various tombs, such as vases and cups, most



"IN THE CENTRE OF A DRUM-LIKE CYLINDRICAL STONE WALL WAS THE SEPULCHRAL CHAMBER": A PLAN AND SECTION OF THE ETRUSCAN TOMB NO. 1, AT SAN CERBONE.

Diagrams supplied by Mr. Henry Savage Landor.

graceful in design—undoubtedly of Greek origin—and gold, silver, and bronze ornaments of much beauty. A magnificent bronze helmet of proto-Corinthian type, of the seventh century B.C., was found in tomb No. 3, on the Porcareccia Hill, and many other wonderful things.

PROBING THE SECRETS OF A MYSTERIOUS RACE: ETRUSCAN "RUINS."

PHOTOGRAPHS SUPPLIED BY MR. HENRY SAVAGE LANDOR.



SHOWING THE WELL-CONSTRUCTED GRUNDARIUM TO PROTECT FROM RAIN THE CIRCULAR STONE WALL BELOW: THE ENTRANCE TO TOMB NO. 2 AT SAN CERBONE.



SHOWING THE DISPOSITION OF LOCULI, OR FUNERAL BEDS, WITH STONE PARTITIONS: THE SEPULCHRAL CHAMBER OF TOMB NO. 1, AT SAN CERBONE.



WHERE THE MOST MYSTERIOUS OF ETRUSCAN CITIES OVERLOOKED THE MEDITERRANEAN, NEAR THE SCENE OF NAPOLEON'S FIRST EXILE: THE TUSCAN COAST OPPOSITE THE ISLE OF ELBA, SHOWING TOMB NO. 2 AT SAN CERBONE, AND PART OF ITS TUMULUS.



BESIDE THE ANCIENT WALLS OF POPULONIA, WHICH DREW MINERAL WEALTH FROM ELBA: PROFESSOR A. MINTO, WHO MADE THE NEW DISCOVERIES.



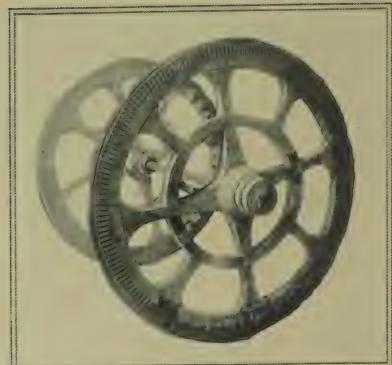
ETRUSCAN MINERAL INDUSTRY: A SMELTING-POT USED AT LEAD MINES, NEAR POPULONIA, WHERE TOMBS ARE BURIED UNDER ANCIENT SMELTING REFUSE.

"The Etruscans," writes Mr. Henry Savage Landor (in a passage omitted, for reasons of space, from his article on page 556, describing the new excavations at Populonia), "founded cities according to a determined plan, encircled by massive stone city walls and with well-drained paved streets. It is surmised that the political organisation of the Etruscans consisted of a federation of twelve cities or states in Etruria itself and similar federations of conquered territories further north, as well as south in Campania. . . . In the oldest legends we find that the importance of Populonia came after the most ancient Etruscan federal union. In all probability the place was started as a seaport for Volterra. Later, it succeeded

in emancipating itself, owing to its flourishing iron industry, and became autonomous and independent of the Etruscan *dodecapolis*." Of the *loculi* in the burial-chamber shown in the upper right-hand photograph, he says: "They were true and proper beds, formed of layers of slabs, on which the body was actually deposited." Describing the *grundarium* seen in the adjoining illustration, and the ingenious arrangement to protect the wall from rain, he writes: "Water descending the slopes of the tumulus could not damage the wall of the drum, as it fell on the sloping pavement below and was carried away from the foundations." Plans of tombs Nos. 1 and 2 are given on the page containing Mr. Landor's article.

GEMS OF ETRUSCAN ART: GOLD JEWELLERY AND BRONZES:

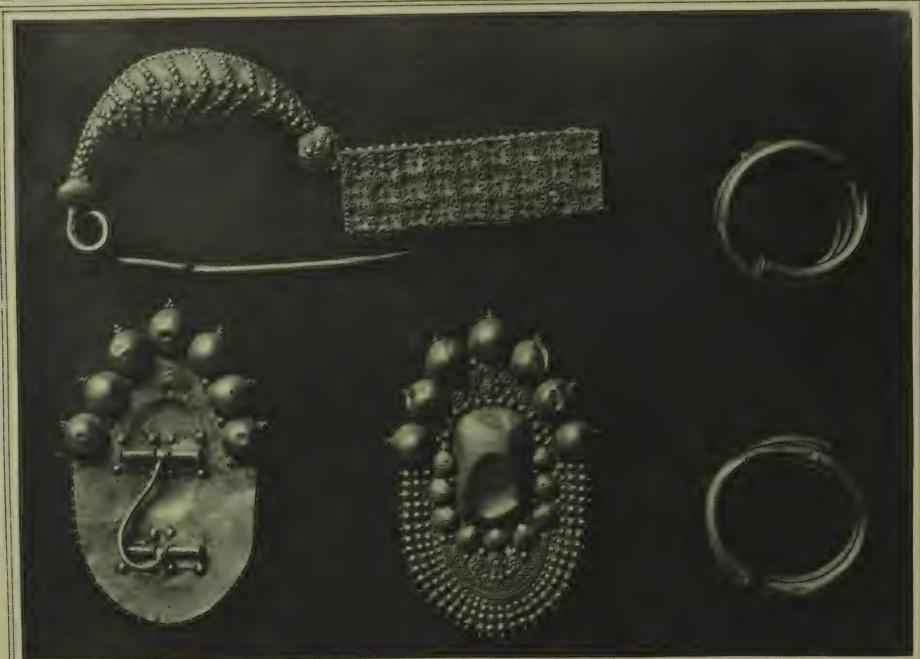
PHOTOGRAPHS SUPPLIED BY



"GREEK IN DESIGN, SHOWING HIGHLY SCIENTIFIC CONSTRUCTION: WHEELS OF AN ETRUSCAN WAR CHARIOT (6TH OR 7TH CENT. B.C.)."



DECORATED WITH INTERESTING REPRESENTATIONS OF WARRIOR, WITH HELMET, SHIELD, AND SPEAR: ETRUSCAN BRONZE ORNAMENTS FOR A HORSE'S HEAD.



EXAMPLES OF EXQUISITE ETRUSCAN DESIGN AND CRAFTSMANSHIP IN JEWELLERY: A FIBULA (OR SAFETY-PIN BROOCH), AN EAR-RING (FRONT AND BACK), AND TWO GOLD FINGER-RINGS, FOUND AT POPULONIA.

The remarkable discoveries made during recent excavations on the site of the mysterious Etruscan city of Populonia, on the Tuscan coast opposite Elba, are fully described by Mr. Henry Savage Landor in his article on page 556. In a passage omitted there for lack of space, he says: "Professor Minto, a great authority on Etruscan matters, told me that sufficient archaeological discoveries have been made in the last few years to prove the great antiquity of Populonia. First of all, on the hills surrounding Port Baratti, polished stone implements have been found, such as jadeite axes, spear, and silex javelin heads, which would suggest the existence of camps in the Neolithic age. Then the vast necropolis of the Granate and the neighbouring one of San Corbone had thrown considerable light on the history of Populonia. The shape of the tombs, the articles found in them, and their decorations showed a perfect resemblance to those of the

CHARIOT WHEELS SURPASSING THOSE OF TUTANKHAMEN.

MR. HENRY SAVAGE LANDOR.



"VASES AND CUPS, MOST GRACEFUL IN DESIGN, UNDOUBTEDLY OF GREEK ORIGIN": VARIOUS TYPES OF POTTERY FOUND IN ETRUSCAN TOMBS AT POPULONIA, WITH A HELMET OF BRONZE (IN THE CENTRE).



FOUND IN THE BURIAL-CHAMBER OF TOMB NO. 2 AT SAN CERONE: A GRACEFUL BRONZE INCENSE-BURNER.

THE SUICIDE OF AJAX (FALLING ON HIS SWORD): A BEAUTIFULLY MODELLED BRONZE STATUETTE.

ORNAMENTED IN GOLD DUST: GOLD SAFETY-PINS (FIBULAS).

Etruscan settlements of Volterra and Vetulonia. Even more interesting were the large chamber tombs of various architectural types which belonged to later periods." It was Professor Minto who completed the excavation of the finest Etruscan tomb at Populonia. When the cells along the *dromos* (entrance passage) of Tomb No. 2 (see page 556) were opened, many beautiful objects were discovered, principal of all, the laminated bronze covering of the body and wheels of a war chariot, perhaps even more remarkable than those lately found in Tutankhamen's tomb at Thebes. The wheels, absolutely Greek in design, show highly scientific construction, giving them amazing lightness and rigidity. They belong to the eighth or seventh century B.C. Portions of the body of the chariot are decorated with representations of feline animals stamped in the bronze. It is particularly interesting to find the application of two metals, bronze and iron.

"THEN COMETH JESUS WITH THEM UNTO A PLACE CALLED GETHSEMANE": THE SCENE OF THE AGONY IN THE GARDEN.

FROM THE DRAWING BY MAJOR BENTON FLETCHER.



WHERE JESUS WAS BETRAYED ON THE EVE OF THE PASSION: THE GARDEN OF GETHSEMANE TO-DAY, WITH ITS ANCIENT OLIVE-TREES—SHOWING THE GATE
BY WHICH HE ENTERED THE TEMPLE, AND THE DOME OF THE ROCK.

Some of Major Benton Fletcher's beautiful drawings at Jerusalem have already appeared in these pages, in our issue of June 24, 1922 (The Mount of Olives), Oct. 14, 1922 (the Site of the City of David), and March 31 last (the Via Dolorosa). Of the above drawing he writes: "One of the chief objects of interest for visitors to Jerusalem is the traditional site of the Garden of Gethsemane, so intimately associated with the last days in the life of our Saviour, Jesus Christ. Here we are undoubtedly on holy ground. Issuing from the city by the gate known to modern residents as St. Stephen's Gate, one descends rapidly to the main Jericho road, which leads across the deep valley of the Kedron, in which is situated the site of Gethsemane. As one approaches this sacred spot by this road, one passes first the reputed site of the Martyrdom of St. Stephen, and on the left the traditional and time-honoured church, within which is the

burial-place of the Blessed Virgin Mary. We are now among the olive groves in which lay the Garden of Gethsemane. This site is divided between the three great religions of the Armenian, Orthodox, and Latin Churches. The Latin Church is represented by the Franciscan Order, and their well-trimmed garden is usually visited. In it are some olive-trees of extreme age, dating by tradition back to the time of Jesus Christ. Some of these trees are shown in this drawing, the point of view being chosen so as to show in the distance the double gate consecrated by tradition as being that through which the Saviour rode on his last entry into the Temple, whence He was to proceed to the final scene at Calvary. This gate, known as the Golden Gate, has been closed for centuries. The Dome of the Rock is seen over the wall, surmounting the famous Mosque known as the Mosque of Omar."—[Drawing Copyrighted in U.S. and Canada.—C.R.]

THE "AUGUSTAN AGE" OF BRITISH PAINTING: AN EXHIBITION BY JOHN, THE MOST DISCUSSED ARTIST.

PHOTOGRAPHS BY COURTESY

OF THE ALPINE CLUB GALLERY.



BY AUGUSTUS JOHN: "HEAD OF A SPANISH GIRL."



"HEAD OF A BOY": A PORTRAIT OF ONE OF AUGUSTUS JOHN'S SONS.



IN THE AUGUSTUS JOHN EXHIBITION: "STUDY OF A GIRL'S HEAD."



CONSIDERED THE FINEST PICTURE IN THE JOHN EXHIBITION: "MADAME SUGGIA."



SUGGESTING AFFINITIES WITH EL GRECO: "SYMPHONIE ESPAGNOLE." AN INTERESTING OUTCOME OF AUGUSTUS JOHN'S VISIT TO SPAIN.



A JOHN PORTAIT GROUP: "MISS PAULA GELLIBRAND AND MISS D'ERLANDER."



A DELIGHTFUL EXAMPLE OF AUGUSTUS JOHN'S STYLE: "LADY WITH A MARIGOLD."

The Exhibition of "Paintings and Drawings by Augustus E. John, A.R.A." at the Alpine Club Gallery in Mill Street, Conduit Street, has provided his countless admirers (or shall we say, "worshippers"?) with a feast of unbounded delight. "The John worship," says Mr. P. G. Konody, "has reached every phase of Society." Augustus John is an artist who may be said to have attained popularity by a sedulous disdain of popular taste. He has silenced criticism by the force of his personality and his dominating style, converting many who began with "a little aversion," to a frame of mind towards his works which might be termed an ecstasy of idolisation.

Of the paintings reproduced above, some consider the most outstanding work to be the "Symphonie Espagnole," which is an outcome of Mr. John's visit to Spain, and suggests a *tour de force* in the manner of El Greco, yet not in any sense an imitation, and without any surrender of the artist's own individuality. Others award the palm among the works exhibited to the wonderful full-length portrait of Madame Suggia. The whole exhibition has done much to enhance the fame of a masterful genius. Miss Paula Gellibrand recently married the Marquis de Casa Maury.

BOOKS OF THE DAY

By J. D. SYMON.

THERE are times when a reviewer wishes he had the power of wordless thought-transference, like that of Mr. Wells's Utopians, so that he could communicate to others what he feels about a book, without putting it down in black and white. This does not arise from laziness, but from a conviction that any comment he can write must be, at the best, an impertinence. Or, if write he must, he would like to



A WRITER OF SEA STORIES WHO HAS "ARRIVED," SHOWN IN HIS ELEMENT: MR. WILLIAM McFEE.

Mr. William McFee has established his reputation as a salt-water novelist. His last book, "Command," was preceded by "Casuals of the Sea" and "Captain Macedoine's Daughter."

finish his task in three or four sentences of gratitude to a master for the gift of a masterpiece, every line of which is pure joy. "Here," he would say, "is a right good thing; come, share it with me. You need no halting efforts at criticism to point out its excellences, for they are self-evident."

If any writer of to-day imposes this salutary desire of reticence upon a mere reviewer, it is Mr. C. E. Montague. Not that he is arrogant in his inhibition, but by his very gracious justice. I never read him without a gentle sense of chastening, just as his own Browne in "The Morning's War" was chastened by Mullivant "with tender brutality" for a sad patch-work of journalese—"re-dyed old feathers of speech"—"calico flowers from dust-holes." One knows that, just as Mullivant disciplined Browne, so Mr. Montague has disciplined himself in order to arrive at that perfection of matter and manner which delights us in his book of short stories, "FIERY PARTICLES" (Chatto and Windus; 7s.). For art, craftsmanship, and interest no other recent examples of the short story can approach these. Read, then, and be charmed.

There one would gladly leave it; but the journeyman of criticism is expected to give some detailed account of the books that come his way. Otherwise, he only confirms scoffers in their delusion that while reviewers may write, after a fashion, they certainly do not read. Having (in this instance, at least) read conscientiously, I am convinced that the best general account of these stories has been given by the author himself—

These yarns seem to be all about a set of wild bodies that want to be up and doing something, as often foolish as not; everywhere somebody much taken up with a lance that he has—shining or shabby, he wants to put it in rest; he rides out on some good or queer quest, in a great state of absorption and hope, pricking a hobby-horse bred, and imperfectly broken in, by himself.

Among these Quixotes it is hard to pick and choose; but, to my vagrom fancy, the first acquaintance, Tom Farrell, remains first, even when all is well and truly told. Tom, illicit distiller, was a fine spirit, touched to the finest issues in the practice of his art. Hear him on the matchless product of his still—

"It's the stuff that made the old gods of the Greeks and Romans feel that they were gods.... Any malt you'll have drunk to this day was the body of whisky only—the match of these old lumps of flesh that we're all of us draggin' about till we die. The soul of the stuff's what you've got in your hand."

Probably Tom was not so well aware as his creator that he had echoed Epictetus; whether by way of the original, or of Swinburne's paraphrase in the

"Hymn to Proserpine" does not appear; but that is the sort of delightful speculation with which Mr. Montague may indulge his reader at any moment. First of all, to be sure, he is a story-teller with a story to tell; but the groundwork of the tale is an extra factor in the enjoyment.

To underpin a story with choice learning, and yet keep the underpinning unobtrusive, is not given to many. Mr. Montague has this happy knack, and none dare call him pedant. In his most broadly droll yet somehow pathetic tale, "A Propos des Bottes," he tilts gently at the perils of misapplied erudition. It is the story of a wax-work show ruined by one of the proprietors, a bibulous ex-Fellow of Trinity, Dublin, who insisted on improving the minds of Australian bush audiences. To that end he filled his gallery with classical figures—"Cupid an' Syky an' Bacchus, an' God knows what naked old divvils besides," to quote his wiser partner, who plumped for sure draws like Kelly the Bushranger and Parnell, Manchester martyrs, and John L. Sullivan, but yielded and saw the day of calamity.

Fortunately for his readers, Mr. Montague has not been influenced by what another short-story writer has called "the-let's-not-talk-about-the-war-I'm-so-sick-of-it-aren't-you feeling." Stories about the war or its consequences make up quite half the book; but, however sick you may be of the subject itself, you will never regret that the author of "Fiery Particles" has found in war a motive and a cue for his humanity and his irony.

The other short story-teller from whom I borrowed that much-hyphenated embargo upon talk about the war, has also a new book to offer. It is not the highly finished work of a great master of English prose, chary of every phrase; for it is written in the most modern American, but still a notable book. Edna Ferber is a disciple of O. Henry, and for a time her compatriot critics feared that she would end as she had begun, his humble follower. But she managed to assert herself, and the assertion is a thing to reckon with. Like the author of "Fiery Particles," Miss Ferber served an apprenticeship to journalism.

Personally, although I acknowledge Miss Ferber's power, I shall never be able to get full enjoyment from her stories, simply because even the best photography, such as hers, can never come up to the handiwork of the artist. Another and more serious bar is the language and the idiom. The first story in "AMONG THOSE PRESENT" (Nash and Greyson; 7s. 6d.) promised bravely up to the end. It was a Chicago echo, and a very charming echo, of "L'Après Midi d'un Faune," none the less pleasing that it began in a garage, and the Faun wore overalls, and the honest grease of his profession. Very soon Miss Ferber had us out among the woods and waters; Pan's pipe (a harmonica) sounded, and a nymph came obedient to the call. But the point of the story turns upon two words of the Faun's vernacular—"Swell chawnst," used in an idiom I cannot grasp. I believe the end is tragic, and that the queer phrase implied the wreck of a day-dream. If that is so, then the story proves that Miss Ferber has powers of pure imagination that deserve a less limited vehicle. The other stories, all good, are more ordinary—sharp, clear episodes cut from the artificial life of Chicago and New York, not the life of the Four Hundred, but the commercial classes.

Among recent short stories of British parentage, Mr. Ian Hay's latest collection, "THE LUCKY NUMBER" (Hodder and Stoughton; 7s. 6d.), while it takes impious risks with fatal 13, maintains that author's skill for sound, even workmanship. "The Liberry," an admirable tale of innocent imposture, and "A New Rural Industry," a neat fragment with a well-managed surprise ending, seemed to me the pick of a bundle that contains something to suit all tastes.

From all the foregoing books, the eternal sex-problem, on its darker side, is mercifully absent. But one cannot dip far into the publishers' parcel without encountering the theme that most attracted Chaucer's Miller when he told stories. It wears a trifle threadbare, and the repetition now and then runs into actual similarity. Mr. George's "Ursula Trent," for example, has found a very close parallel in "SWEET PEPPER," by Geoffrey Moss (Constable; 7s. 6d.). Although unpleasant, this first novel endeavours, in its ending at least, to satisfy the most rigid moralist. Once more we have a study of the girl of good birth thrown upon the world, and flinging her cap over the windmill.

Jill Mordaunt, stranded in Budapest, and anxious to return home and start a chicken farm, had need of six hundred pounds for that good work. Although not without the wherewithal for a ticket to London, she, after a very faint struggle, made the most sordid of all bargains with two Hungarian aristocrats. The bargaining is so revolting and cold-blooded an episode that one doubts if any Jill Mordaunt, taking her to be the girl we meet at the outset, could have even entertained it for a moment, let alone carry it through. Although she pays heavily, it is hard to see where exactly the moral of the book lies. Perhaps in the pictures of post-war Vienna and Budapest, which



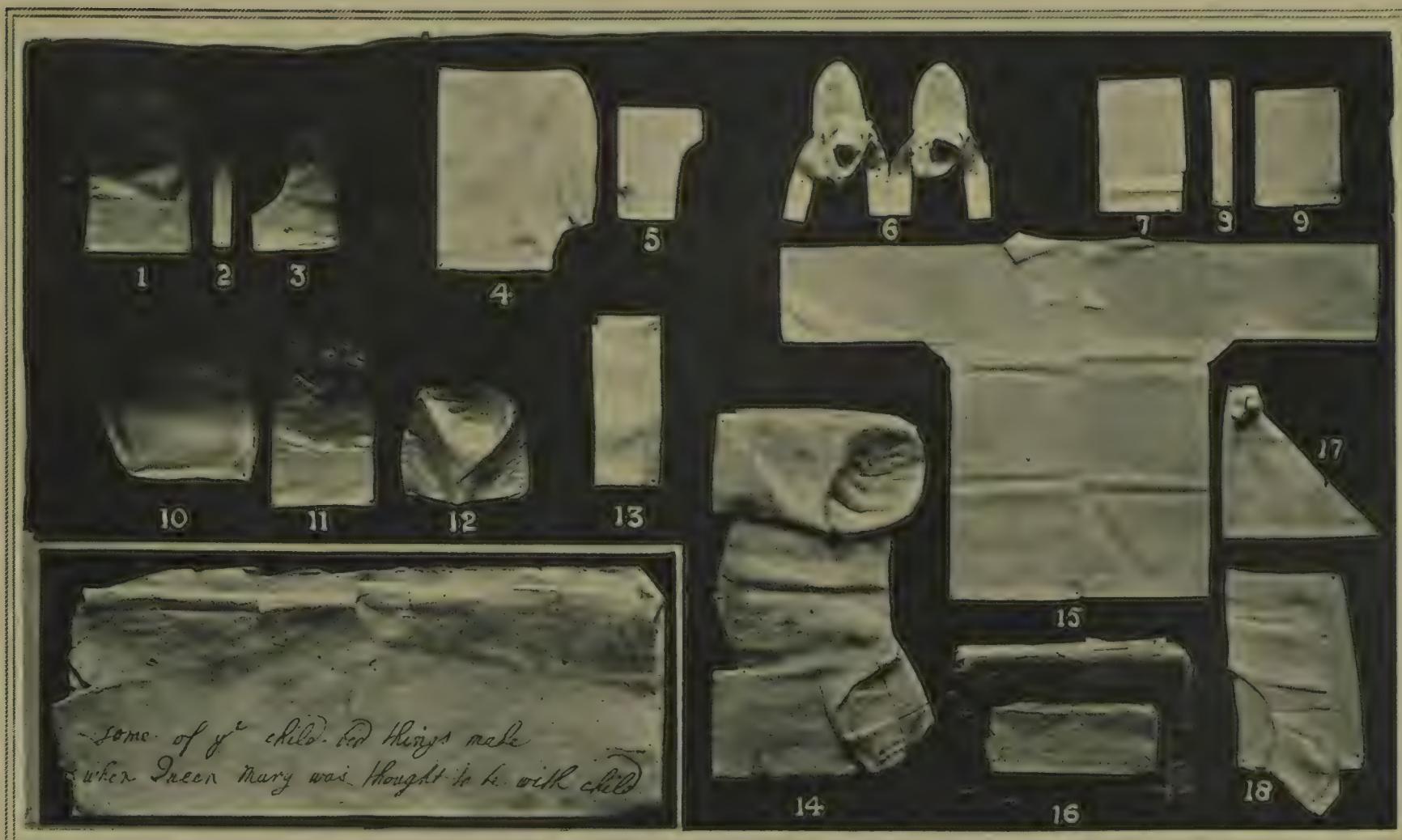
MAKING SHERLOCK HOLMES LOOK TO HIS LAURELS: HERCULE POIROT, THE NEW HERO OF DETECTIVE FICTION—A "PORTRAIT," BY W. SMITHSON BROADHEAD.

Hercule Poirot, whose adventures in the detection of crime are thrilling readers of "The Sketch" each week, is the creation of a woman novelist, Agatha Christie, and is challenging the supremacy of Sherlock Holmes. We reproduce here the drawing which was amusingly presented in "The Sketch" as an actual portrait. The great Hercule appeared first in "The Mysterious Affair at Styles."

Cities have much to answer for if their mephitic atmosphere can turn a clean-minded Jill Mordaunt so easily into the thing she became.

QUEEN "BESS" AS MAKER OF BABY-LINEN, AND EMBROIDERER.

PHOTOGRAPHS BY COURTESY OF MESSRS. CHRISTIE, MANSON, AND WOODS.



"SOME OF YE CHILD-BED THINGS MADE WHEN QUEEN MARY WAS THOUGHT TO BE WITH CHILD": GARMENTS WORKED BY HER SISTER, PRINCESS (AFTERWARDS QUEEN) ELIZABETH, INCLUDED IN THE BROWNLOW SALE.



LEFT AT ASHRIDGE PARK BY PRINCESS (AFTERWARDS QUEEN) ELIZABETH WHEN REMOVED TO THE TOWER FOR SUSPECTED COMPLICITY IN WYATT'S REBELLION: HISTORIC EMBROIDERIES TO BE SOLD BY AUCTION FOR LORD BROWNLOW.

These interesting relics of Queen Mary Tudor and Queen Elizabeth are included in the sale, to be held at Christie's on May 3, of the late Earl Brownlow's collections, formerly at Ashridge Park, Berkhamsted. The upper illustration shows a set of baby linen with a paper (reproduced above with the inscription as quoted). The garments are said to have been worked at Ashridge by the Princess Elizabeth for her half-sister, Queen Mary. The various articles are, apparently: (1, 3, 5, and 11), garments unnamed, perhaps binders; (2 and 8) linen strips; (4) knickers; (6) shoes; (7, 9, and 13) pieces of linen; (10 and 12) caps; (14) flannel jacket; (15) shirt; (16) the box that contained the garments; (17) a triangular napkin; (18) vest or

singlet. It was in April 1555 that the expected birth of Mary's child, which never took place, was heralded by public rejoicings and religious processions. The objects shown in the lower illustration are: (1) hair-brushes backed in red velvet; (2) mirror framed in red velvet; (3) white satin cap embroidered; (4) red silk case; (5) hair-brushes and shoes; (6 and 7) letter-racks; (8) table-cover, 15 in. by 20 in., worked with animals and flowers in coloured silks on satin; (9) square of red silk (folded) embroidered in silver; (10) shoes; (11) sachet; (12) pin-cushion, covered with needlework in coloured silks. The history of the two sets of relics is given in the catalogue of the Tudor Exhibition held in 1890 at the New Gallery.

The World of the Theatre

By J. T. GREIN.

RESTORATION COMEDY.—GLADYS COOPER'S MAGDA.—THE R.A.D.A.

THE Phoenix still continues to lift out of the ashes of oblivion the plays we had only read in the library. The play is for the stage, and Mr. Allan Wade and his gallant supporters are doing us an admirable service. Quite apart from their literary and historic interest, it is astounding what abundant vitality lies in the plays. Have you ever realised the difficulties of rehearsal—the hole-and-corner stages the actors and actresses have to work upon, since they have no permanent home, and the energy and enthusiasm which are needed to learn parts so thoroughly for two performances only? Some of our Calvinists have objected to the ribald tongues, fearing for my lady's blushes. But it is a Puritanical squeamishness that our girls may rightly resent. They are perfectly well able to take care of themselves. To those who sit on thorns waiting with bated breath for the terrible word, and insensible of the robust playing and diverting humours, the retort most apt is that of bluff Dr. Johnson to a very proper Mrs. Grundy who protested against a word in his dictionary: "Madam, I perceive you have been looking for it." Restoration comedy is the biggest offender, but you cannot bowdlerise it. "Rob them of their vice," said Lamb, "and you rob them of their vigour." We must judge such plays apart from ordinary human standards. We must not bring the foot-rule of conventional morality, for it is not big enough. We must take this world as we should that of fantasy and farce, for the only thing that really matters is the brilliance of repartee, the salt of wit, the illumination of character. I believe this is the right time, if the Phoenix could secure the right theatre, for them to give London a season of these Elizabethan and Restoration comedies. Gay's "Beggar's Opera" and "Polly" point a moral, though I think their chief charm is that they are so deliciously unmoral.

After Miss Marie Löhr's Fedora comes Miss Gladys Cooper's Magda. What memories these plays conjure up! Memories of Duse and Sarah, and after—a long way after, though still wonderful—Mrs. Pat Campbell. I cannot help admiring our modern actresses who take up the challenge, for the plays have had their day. I know them backward, and there is only one quality apart from associations with past triumphs that keeps them interesting. Their authors knew how to

would be simple to pick their plots to pieces, but you must admit the playwright's adroitness. That itself is a kind of genius. To those who so readily produce the recipe I am tempted to say, "Here are gallipots full of ink, pens and paper. Try it. See what a corpse you will make! The recipe may be simple, but it is profound. Your failure will be profound yet simple." It is an ambitious bid for so young an actress.

business, and there is no encouragement to the "bobbed brains" that think acting is as easy as giggling. You find here enthusiasm, youth, and talent—a very trinity of qualities; and who shall say that they will not leave the stage better than they find it? More still, for such reading and variety of stage work must fire the ambition of the budding dramatist. Who knows what playwrights may come from the R.A.D.A.? This I do know, that the students who go forth will always look back on these first days with gratitude. The Elizabethan classics give depth of character, nobility of phrase, and demand beauty of enunciation. The French classics teach nimbleness of tongue, flexibility of movement, and grace of manner; while the modern English drama gives ample opportunities for realistic acting and clear speech. The R.A.D.A. has a future. Its record so far portends a very big future.

I have spoken before of the Lena Ashwell Players and their répertoire of modern plays in the suburbs. In a local town hall or baths—any hall that can be secured—they give to crowded audiences not one whit less enthusiastic than the Old Vic (which is as good as saying far more so than in Shaftesbury Avenue). Shaw, Barker, Masefield, Housman, etc., and make one "furiously to think." Obviously there is a great reservoir of a theatre-loving public that is untapped. For these people are not won by the local cinema with its plush seats and braided commissionaire. They go to the play because they prefer it and can afford it. How little do we encourage them in the West End! We still preserve the queue, as if it were an ornament instead of a nuisance, and provide galleries that only a contortionist could be comfortable in. We ask them to do a day's work, travel an hour's tedious journey, stand as long again in the cold street, and then offer them a seat on somebody's toes and no back rest! Dynamite under a half-dozen of our West End theatres would be a right and proper use for it. Still, the gallery crowd are the best-tempered and most patient in the theatre. They may be critical, but they are generous; and when they sometimes forget good manners, there is generally a good reason. A bad play, followed by the thought of the coming struggle for bus or tram, is justification in itself. The gallery crowd is



BONZO OF THE "SKETCH" AS A MASCOT: HIS STAGE DÉBUT WITH MR. JACK BUCHANAN IN "BATTLING BUTLER" AT THE ADELPHI THEATRE. Bonzo, the celebrated Stubby dog of the "Sketch" cartoons, has made his first appearance on the stage. He acts as mascot to Alfred Butler (Mr. Jack Buchanan), the leading character in "Battling Butler," recently moved to the Adelphi Theatre, and is the subject of a new and amusing song. The photograph shows Alfred (who has posed as his namesake, a famous boxer, in order to escape periodically from a depressing wife) attired to enter the ring, much to his alarm. Bonzo brings him luck, and he gets the credit of the real "Battling Butler's" triumph.—[Photograph by Stage Photo Co.]

But Miss Gladys Cooper has imagination. Her Paula Tanqueray was a revelation. Her beauty so far has been her handicap. This time it will be an asset. Her "Magda" is an event, and I foretell a triumph.



MODERN RUSSIAN DRAMATIC ART IN PARIS: THE MOSCOW KAMERNY THEATRE'S SETTING OF OSCAR WILDE'S "SALOME"—THE DANCE BEFORE HEROD. Further particulars and illustrations of the Moscow Kamerny Theatre appear on the opposite page. "Salomé" was produced by M. Alexander Tairov; the setting and costumes were designed by Mme. A. Exter.

Photograph supplied by M. Lykiardopoulos.

construct a play! Sudermann, the Dumas fils of Germany, may have written with his eye on stage effect. His plays may be what the French say "*du théâtre*," but you cannot deny their skill. That last act of "Magda," where the whole scale of emotions is touched—love, hate, defiance, terror, fear—is one that must test any actress, and to succeed completely sets a seal of greatness. You may say these plays will not stand analysis. It is true enough. It

Our R.A.D.A. will be giving their matinée almost as I write. It is doing splendid work, and everyone who lives "in love and hope" for our theatre must feel that here we have a centre of artistic life where students can blossom under careful tending. Here they not only master the arts of elocution—which, by the way, are not acquired by instinct, but through training—but they get a varied experience in every type of play from tragedy to farce. It is a serious

friendly. The man sitting next to you will invite your opinion on topics seasonable and unseasonable, and exchange cigarettes in the interval. One often makes agreeable acquaintances in the gallery, and valued friendships have started there; not so in the stalls.

I wonder why the queue is not as dead as the fires of Smithfield. It is just as antiquated. Some enlightened theatres now have every seat in the house bookable. The practice ought to be universal.

MOSCOW STAGE DÉCOR: SHAKESPEARE IN "FUTURIST" SETTING.

PHOTOGRAPHS SUPPLIED BY M. LYKIARDOPOULOS.



"ROMEO AND JULIET" AS STAGED BY THE KAMERNY THEATRE OF MOSCOW: A REMARKABLE EFFORT IN SCENIC DESIGN BY A RUSSIAN COMPANY THAT HAS RECENTLY OBTAINED A VOGUE IN PARIS.



A RUSSIAN MODERN SETTING OF A PLAY IN WHICH SARAH BERNHARDT APPEARED IN LONDON IN 1880: "ADRIENNE LECOUVREUR" (ACT IV.), AS RECENTLY PRODUCED BY THE MOSCOW KAMERNY THEATRE IN PARIS.

The theatre-goers of Paris have recently been intrigued by the productions of the Kamerny Theatre, brought thither from Moscow by M. Alexander Tairov. As shown in the photographs above, and that of "Salomé" on the opposite page, the setting and costumes certainly possess the merit of novelty, and they will appeal to those who have a taste for the bizarre and the grotesque. The Kamerny players have been described as "the most interesting company that has visited Paris for a long time," though some of the French dramatic critics have sustained a shock from the startling originality of the décor, the costumes, and the acting.

"Romeo and Juliet" is not included in the repertory of plays which the Kamerny Theatre is giving during its foreign tour. Those produced in Paris include Lecoq's operetta, "Giroflé-Girofla," Racine's "Phèdre," Oscar Wilde's "Salomé," and a harlequinade adapted from Hoffmann's tale "Princess Brambilla." It was in Scribe's play, "Adrienne Lecouvreur," that the late Mme. Sarah Bernhardt was appearing in London in 1880 (after she had finally broken with the Comédie-Française) when she heard that the Paris Courts had fined her 100,000 francs, and she thereupon began her great series of world tours.

The World of Women



A charming Shetland scarf with a cap to match which stands to the credit of Fortnum and Mason, 181, Piccadilly.

that not much money should be spent on presents for them, because of the difficulties of the times. For all recent weddings the lists of gifts have been of a very much less costly character than those which used to be in fashion. Wedding presents came at last to be a tax, and one not to be borne.

Easter holidays mean a lot to workers, and one worker we are all glad to know is to have some rest and quiet is the Prime Minister. There is little doubt that he needs it. Ordinary folk love the Eastertide change, because it is the change from the deadness and dullness of the winter to the life and brightness of a year commencing. Having taken Time somewhat rudely by his forelock and begun Easter change early, it interests me to see the fresh green leaves on the thorn-trees breaking out amid the clusters of berries of the winter. Evidently the birds did not require the generous supply old mother Nature provided for them, and this overhauling of winter by spring affords a very pretty and, as I think, an unusual sight. Down here at Margate, all was ready for the Easter invasion—albeit, to write the truth, it was pleasanter before the crowd came.

Easter over, thoughts turn to the coming season. It will be a good one if strikes and rumours of strikes, fights and threatenings of fights, tricks and inventions of tricks for political upheaval can only be kept in the background. The royal wedding is the chief interest of this month. It is to be on lines more modest than that of the King's only daughter. Of course, in the ordinary etiquette, the wedding is the affair of the bride's parents. When, however, the bridegroom is the son of a King, and second heir to the throne, both sets of parents take a hand, and the State arranges most of the formality. Lady Elizabeth Bowes-Lyon and her royal fiancé would have liked best a quieter wedding, but have to make those personal sacrifices to position which royalty understands so well.

The latest waterproof—a rainproof silk "Ascot Coat" from Elvery's, 31, Conduit Street.



THE Queen always enjoys a stay at Windsor, and, if the wonderful stride into spring continues, the surroundings of the Castle, the river, and Virginia Water will be in great beauty during the stay of the Court. The Duke of York and his fiancée will be there for some time: the Queen is always pleased to have young people with her, and, being so womanly a woman, her Majesty loves lovers. The most extreme of the Labour Communists can hardly find fault with the exceedingly modest lists of wedding presents so far received by the King's second son and his bride-elect. Both of them published widely their wish

should be spent on presents for them, because of the difficulties of the times. For all recent weddings the lists of gifts have been of a very much less costly character than those which used to be in fashion. Wedding presents came at last to be a tax, and one not to be borne.

The announcement of the date of the Courts cannot now be long delayed, for they will be before June—a month given up largely to racing. It is doubtful if more than three, perhaps only two, Courts will be held. The lack of long trains, and the new procedure, admit of as many presentations at one as were possible at two under the old régime. Débutantes will not order their dresses until their summons to one or other of the functions arrives. They have talked the matter over with their dressmakers, however, and from several of these I have heard that as much white will be worn as ever. It is always a very useful thing to have white frocks in a London season, when Court balls, the Caledonian Ball, and others are occasions when men wear uniform, with which white dresses go best of all.

No more a Sarah Bernhardt! It is difficult to realise it. This greatest of actresses was the possession of France; but all the civilised world had an interest in her, and she herself appreciated our British interest more than any save that of her beloved France. Few who heard her during the war recite "Les Cathédrales" will forget the thrilled silence of great audiences when a sigh would have sounded like a scream; or, when the great climax had been reached, the second of absolute stillness before those present woke up to the greatness of what had been done and went mad with enthusiasm. Long ago, when the great actress was as thin as a lath and was ever after thrills such as riding on a fire-engine to a real fire, playing with a crocodile, or petting a jaguar, some wit wrote of her: "An empty carriage drew up and Sarah Bernhardt got out." Bodily, in sooth, well-nigh empty; but what a giant in heart, in brain, that carriage contained!

There seems to be some revival of the old custom of riding in the Row in the early morning. One Sunday recently I sat in the Park and sighed over the lost prestige of Rotten Row as I saw the miserable animals and their flamboyant riders pass by, and the latter greet their friends sitting or promenading with waving crops—in some instances with shouts. Early on weekdays one sees real riders and better mounts. These are not always in the best of condition, it is true, for they have gone through a strenuous hunting season, many of them. Between a good horse out of condition and a hireling that has never been in it there is as much difference as between a



Soft Shetland wool makes the attractive jumper on the left, while the sports coat is in pure Kashmir wool. Fortnum and Mason are responsible for both of them.



rider who loves to ride and one who loves to show off. Consequently the real riders are the weekday early ones. A few are out at eleven, but as a rule the show-offs are even then in the ascendant.

A friend who prides herself on keeping her complexion in the fashion tells me that as nearly as possible natural is the word. The violet tinge is out, scarlet lips are *démodés*, the orange tone is voted bad style, and the make-up for the coming season is to be as close as possible to the best nature can do. This, if there must be make-up at all, is good. What one would be glad to welcome is a decision that powdered noses were hopelessly old-fashioned. It is so wearisome to see in public conveyances dozens of women take up their bag, look in a glass within it, and proceed to powder their faces. Usually they are quite unattractive young people, and the sole effect of the behind-bag process seems to be to draw attention to a proboscis which, owing to its obtrusiveness, has received most of the powder.



It does not seem from what has transpired up to now that we shall experience any very marked change in fashion this season. A certain run on the doctors who are great on the subject of dieting, a certain number of discussions among members of our sex as to what they are doing to reduce weight, point to the return of the attenuated silhouette. Also at the houses of the finest reputation the mannequins are this season thinner than ever.

One wonders if these exponents of the latest styles go into training, although one imagines they must keep thin, seeing that they are more or less always on view. Certainly fashion favours once again the tall, slim figure. One assumes a virtue if one has it not, and everything is done by the experts in dress to give the effect of length of line and slimness of outline. All the same, these experts expect their clients to do something themselves in the way of reduction, if not so strenuously as Gilbert's discontented sugar-broker. Cocktails are fatal. A. E. L.

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RADIO NOTES.

A BROADCAST CONCERT RE-TRANSMITTED.

ON a recent evening, the vast audience of 2LO, the London Broadcasting Station, was invited to continue to listen-in after the conclusion of the evening programme. A few minutes after the usual "closing down," a fresh concert of instrumental and vocal items commenced, and continued until just on midnight. Judging by the strength and quality of the reception, many of those who heard the performance were under the impression that the second concert originated at the London Station, or possibly from a new studio close by; but, much to the surprise of every one, the final announcement from the London Station included the fact that the concert was performed at Birmingham! Subsequently it was stated that the experiment had been made possible by carrying the Birmingham broadcast by the ordinary telephone system to London, where the currents were magnified and retransmitted from 2LO. This important development in the science of broadcasting is extremely interesting, because it means that the single performance was heard by an additional audience, the majority of whom, in the ordinary way, would be unable to hear the distant station. The interest does not end here, however, for the experiment has provided sufficient evidence to establish the possibility of simultaneous reception, by listeners all over the country, of a concert, or speech, from any one of the broadcasting stations. That is to say, if a world-renowned artist, such as Mme. Melba, sang at the London Broadcasting Station, her voice would be heard in Scotland and elsewhere at similar strength—even on a simple crystal set—to that heard by listeners in the vicinity of London. Another novelty of this form of re-transmission is that owners of multivalve sets capable of receiving all of the broadcasting stations could listen, by tuning to the respective wave-lengths, to each of the re-transmissions from whichever station they chose. By means of telephonic connection to one broadcast station, an important national statement,

an opera, or a musical performance could not only be broadcast from that particular station, but could be distributed, by telephonic inter-communication, between all of the broadcast stations throughout the land for re-transmission, so that everybody could listen-in with an equally strong reception.

GREENWICH TIME, VIA PARIS AND MANCHESTER.

For many years past correct time has been signalled by wireless from the Eiffel Tower, Paris, enabling

of FL; but now, owing to an ingenious arrangement devised by the Manchester station, 2ZY, of the British Broadcasting Company, the effect of the radiations of FL time signals as picked up on an aerial at Manchester are re-transmitted on the broadcast wave-length. The signals, which are issued by a special code of dots and dashes, are transmitted from FL at 10.44 every night, and in the course of being reproduced by Manchester, a delay of only one three-hundredth part of a second takes place.

"THE CHILDREN'S HOUR."

Not the least interesting of the daily broadcasts are special transmissions at 5.30, for the entertainment of young children. The London Station, 2LO, has as entertainers Aunt Agatha, Uncle Arthur, Uncle Caractacus, and Uncle Jeff; whilst the provincial stations have characters of their own. The success of these entertainments is proved day by day by the receipt of hundreds of letters of appreciation from the little ones, with many requests for the broadcasting of favourite stories and fairy tales. Arrangements are now being made for the co-ordination of programmes of a suitable nature for children in all parts of Great Britain. Uncle Caractacus, at the London headquarters of the B.B.C., has undertaken to organise the scheme, and will arrange programmes of fairy stories, legends, songs, general talks, and competitions for the younger generation.

Recently we described an experimental transmission of speech by radio-telephony between America and Great Britain. The Postmaster-General has now appointed a committee

of experts to consider the possibility of Transatlantic wireless telephony of sufficient reliability for commercial use.

Broadcasts are transmitted every evening from :—

London	2LO	369 metres.
Birmingham	5IT	420 metres.
Manchester	2ZY	385 metres.
Newcastle	5NO	400 metres.
Cardiff	5WA	353 metres.
Glasgow	5SC	415 metres.

W. H. S.



GETTING BETTER BY RADIO: BROADCASTS FOR HOSPITAL PATIENTS.

Entertainments by radio-telephony of special interest to children are transmitted daily from each of the broadcasting stations in Great Britain. Our illustration shows young patients at the City of London Hospital for Diseases of the Chest, listening-in to the "Children's Hour" performance from the London Broadcasting Station.—[Photograph by C.N.]

ships at sea, and, incidentally, amateurs, to regulate their clocks and watches. Eiffel Tower—known as FL, transmits on a wave-length of 2600 metres, and can only be heard directly on receiving-sets which have sufficient induction to tune to that wave-length. The majority of broadcast receiving-sets are constructed so that normally they only permit tuning-in to broadcast wave-lengths—i.e., up to about five hundred metres. This being so, they are unable to tune-in directly to the greater wave-length

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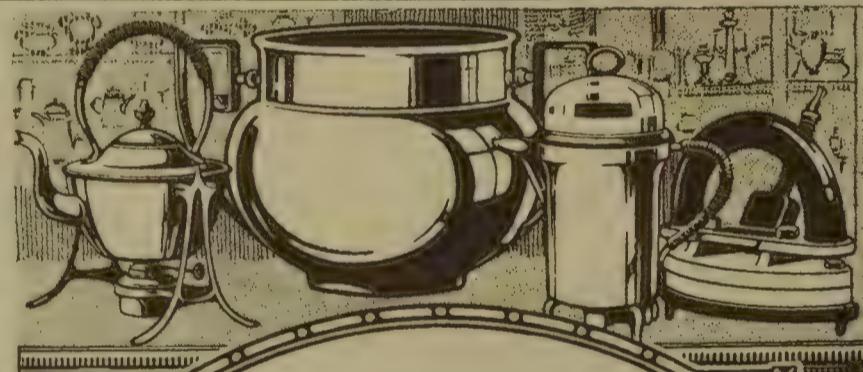
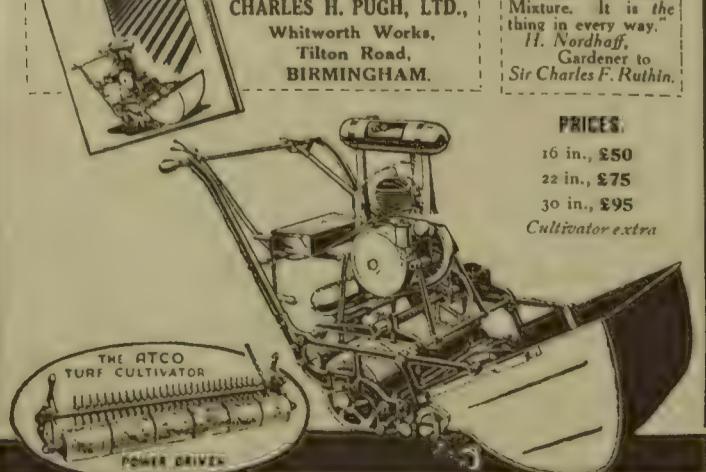
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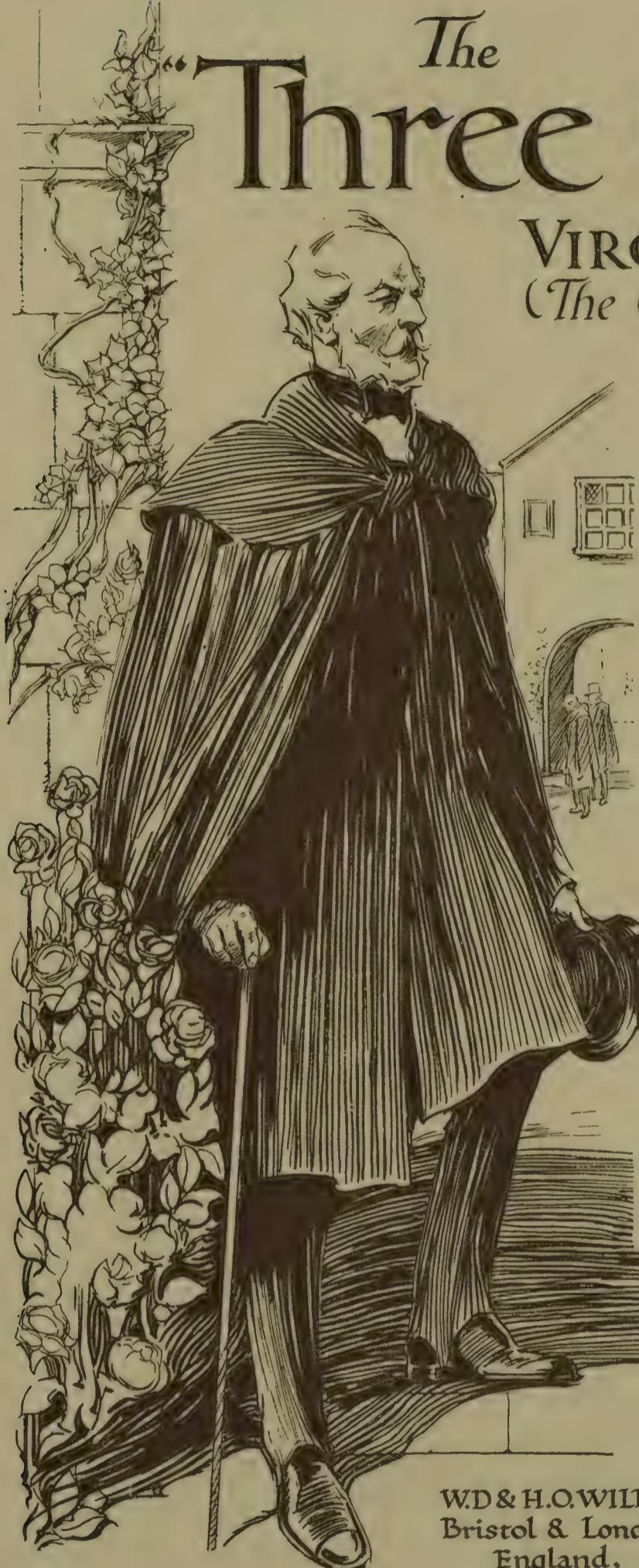
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Fashions and Fancies.

The New Skirt. One of the most important innovations in the form of the skirt this spring is the inverted V slit which is becoming an almost indispensable feature of the latest models from across the Channel, and it occurs in coat-frocks and afternoon dresses as well as in evening gowns. The idea was originally borrowed from the Court dresses of the seventeenth century, and consists of a slit in the front of the skirt from hem to waist, showing a fan-shaped panel of the underskirt. In the "period" dresses the underskirt was generally composed of layer on layer of lace; while in modern frocks it is more often of the same material as the dress.

A Lace Exhibition. It is the proud boast of the Nottingham lace-makers that their beautiful machine-made lace is as durable and fine in design as the old hand-made lace, and the exhibition arranged by the Duchess of Portland and Lady Henry Bentinck drew many interested people to 3, Grosvenor Square. Owing to adverse industrial conditions, the Nottingham lace manufacture is in serious straits, and the women of England have been asked to assist the industry by their support. Many of the leading artists in dress were represented at the display by mannequins wearing lovely dresses composed almost entirely of these beautiful laces, in order to give some idea of the charming effects that can be obtained in this way. Jay's, of Regent Street, contributed a superb white marocain frock, finished with heavy flounces and sleeve draperies of lace, which was particularly admired.

An Ideal Mackintosh. Everyone will welcome the silk "Ascot Coat" which Elvery's, of 31, Conduit Street, have just introduced, as it is both practical and attractive. It is a most deceptive garment, since it appears to be a light and well-tailored silk coat, designed for wear over a summer toilette, while actually it is a feather-weight mackintosh. The price—4 guineas—is by no means exorbitant, and the "Ascot Coat" deserves all the success which is sure to crown its début, for it is certainly one of the most effective mackintoshes yet designed. It is illustrated on the left at the foot of page 568, and opposite is a short suède coatee which shares its place of origin. In this case Elvery's have used soft tan suède, and have lined it with shot

rainproof silk. Plaited suède cords have been inserted in the belt, and the capacious patch pockets are finished with little tassels; 7½ guineas is the price.



A beautiful white lace cloak with a tailless ermine collar. A telling contrast in shade is added by the shawl-shaped layer of black lace.

For the
Sportswoman.

It will be news to many people to hear that Fortnum and Mason, Piccadilly, have opened a new department which is to be devoted to sports clothes. Everything for the golfer will be found in their salons, and special praise must be given to their cardigans, one of which is illustrated on the right at the top of page 568. It is of pure Kashmir wool, and can be had in any shade for 57s. 6d., or 87s. 6d. for a model in which the shoulders have been strengthened on the inner side, so that they will not "give" after the longest period of wear. Just below is shown a Shetland jumper in marl mixture with a lace-stitch pattern. It costs 21s., and the effective alliance of scarf and cap depicted opposite may be obtained for 35s. Grey Shetland wool is the medium, and the design is worked in nigger-brown, fawn, and white. If the scarf is purchased separately, the price is 27s. 6d. Fortnum and Mason have produced three excellent sports blouses, which will appeal to all on account of their neat, attractive severity; 25s. is the sum required if silk poplin is chosen, and they can be had with a polo collar, a slightly open Peter Pan collar, or a medium V-neck. Two detachable polo collars are supplied with the blouse without extra charge.

A Reliable Knitting Yarn.

The vogue for knitted garments shows no signs of decreasing; in fact, quite the reverse, and among enthusiastic knitters the famous four-ply Viyella knitting yarn has been a synonym for excellence for a long while. All those who have not yet discovered the fact for themselves will be glad to hear that a lighter weight of the same reliable wool, Viyella two-ply yarn, has now been placed on the market by William Hollins and Co., 24, Newgate Street. It is ideal for babies' clothes, and for any purpose for which the original four-ply is too thick, but the quality is exactly the same in both cases. Almost all leading stores can supply Viyella knitting yarn; or, if there is any difficulty in obtaining it, an application should be sent to the manufacturers for the names of local dealers.

An Amateur Performance.

The "Local Amateurs," of Redhill, have won quite a name for themselves by the performance of a number of successful plays, and on Thursday, Friday, and Saturday, April 19 to 21, they are giving "Tilly of Bloomsbury" at the Market Hall, Redhill. The proceeds will be devoted to various charities in the neighbourhood.

E. A. R.

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THE WORLD OF MUSIC.

UNACCOMPANIED SONGS.

THERE has been much talk recently of songs without any accompaniment either of pianoforte or of other instruments, and the experiment has even been tried of singing songs of this kind at serious concerts. I have not yet seen or heard a single one that I could regard as being artistically successful, but that is no reason why unaccompanied songs, if written by the right composers and sung by the right singers, should not be able to justify themselves and provide us with a new form of vocal composition. An old form, the reader may well say, for obviously men sang songs in primitive times before they had invented instruments. And throughout the ages people have always sung songs without accompaniment; they do so in the streets and in the fields to-day, and give undoubted pleasure by doing so. But the present-day idea of unaccompanied songs is not altogether a return to nature. There is a certain amount of affectation about it, certain remnants of the folk-song movement that was in full swing ten or twenty years ago; but there is also a genuine and honest desire to compose songs for a voice and a voice only, that shall be works of art, appealing to cultured and intellectual audiences.

The further we go back in the history of music, the more important do we find vocal as opposed to instrumental music. Uneducated persons often talk and write of "music and singing," as if they were two separate things; in fact, "music," in vulgar parlance, often means the pianoforte. In reality, all music was originally singing, and instruments were invented as imitations of voices—even percussion instruments, when their inventors designed them to produce sounds of definite pitch. We know from the music of two hundred years ago or more that in

those days singers had as much musical intelligence as instrumentalists, probably more. In many cases people both played and sang. Dr. Fellowes has discovered a work of Byrd for five viols on a folk-song theme, in which each player, when the original theme appears in his particular part, lays down his instrument and sings the music instead. I hope he will succeed in organising a performance of it in this Byrd festival year.

veteran critic of singing as Mr. Herman Klein can tell us this with the authority of definite and certain knowledge. The modern singer relies far too much upon the support of the pianoforte, both physical and intellectual. In days when songs were accompanied by the lute or the guitar a much higher standard was indispensable.

The movement towards unaccompanied song is part of a general movement which is affecting instrumental music as well. We note that the sonatas of Bach for violin or for violoncello unaccompanied are more often played than they were thirty years ago.

It was not that people found them difficult to understand in those days; people said that they were fine music, but that they were unpleasing. To-day they are positively popular, thanks to Casals, to Mme. Suggia and Miss d'Aranyi. In Germany, composers are writing modern sonatas for violin alone. They are certainly very hard to understand, so far as I have come across them, but there is no reason to resent the form in which their composers have expressed themselves. In England, there has not been much done in this particular direction, though the "Soliloquy" for cor anglais in Mr. Bliss's "Conversations" is a case in point. Mr. Bliss has also tried some very successful experiments in composing songs with a single wind instrument, instead of the pianoforte; his two songs with clarinet, "The Ragwort" and "The Dandelion," are among the best things that he has ever written. M. Fleury has frequently played a flute solo by Debussy, which causes some amusement and mystification

among his audience, because (presumably by the composer's directions) he always leaves the platform and retires to a place of concealment for the performance of this particular work.

All these experiments show that we are gradually moving towards a greater concentration of attention

[Continued on page 578.]



WINNERS OF THE R.A.F. RUGBY CUP FINAL: THE NETHERAVON TEAM.

In the final match for the Royal Air Force Rugby Football Challenge Cup, played at Richmond on March 28, Netheravon (No. 1 Flying Training School) beat Duxford (No. 2 Flying Training School) by 1 goal and 2 tries (11 points) to 1 goal (5 points). The Netheravon team was as follows: Flight-Lt. W. L. Fenwick, back; Air Craftsman Gordon, Leading Air Craftsman Snaith, Flying Officer F. Marson, and Flight-Lt. D. S. Harp, three-quarter backs; Pilot Officer T. Rose and Air Craftsman Miller, half-backs; Flight-Lt. R. H. C. Usher, Flight-Lt. C. H. H. James, Flight-Lt. A. Lees, Flying Officer C. B. Adams, Sergeant Shepherd, Pilot Officer B. V. Reynolds, Corporal Grosse, and Corporal Mordley, forwards.—[Photograph by Bassano.]

Songs were accompanied in those days, but much more scantily than in these days of the pianoforte. It is the development of the pianoforte which has gradually made people forget what real singing is. The standard of singing at the present day is wretchedly low, not only in England, but in all countries; such a

among his audience, because (presumably by the composer's directions) he always leaves the platform and retires to a place of concealment for the performance of this particular work.

All these experiments show that we are gradually moving towards a greater concentration of attention

[Continued on page 578.]

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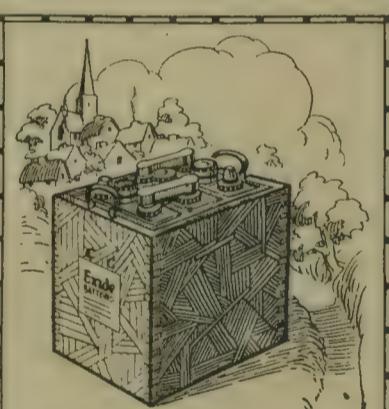


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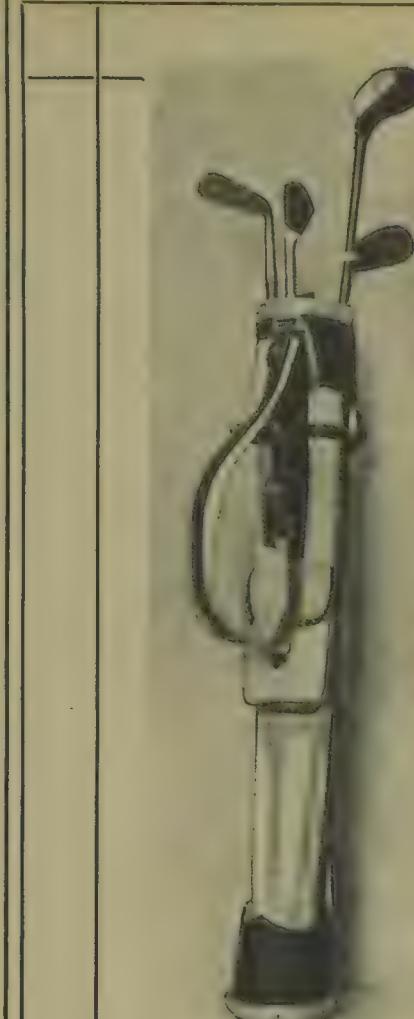
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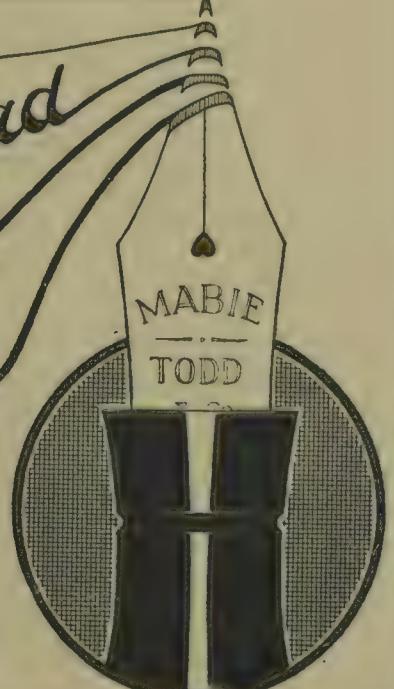
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THE CHRONICLE OF THE CAR.

The Safety of Earl Russell, in the *Motor*, writes on the subject of the safety of the High Roads. He sums up his conclusions by contending that motorists are primarily responsible, and that they want educating and punishing by a new and more definite code of laws. One

what drunkenness really is, and I am all the way with Lord Russell.

Why Only the Motorist?

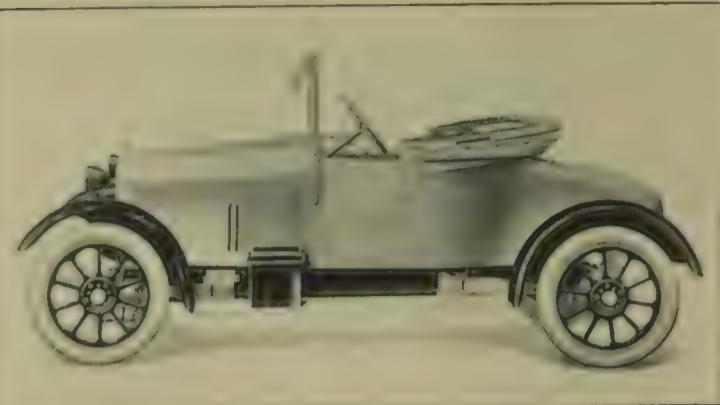
safety of the road is solely the concern of the motorist, and that nobody else has the smallest responsibility in a matter which really concerns every user of the highway. Let me recount an experience I had only a day or two ago. I was riding in a motor-omnibus, crossing Trafalgar Square. There was a great deal of traffic, with a heavy stream coming in the opposite direction. A well-dressed man was crossing the road, lost in thought, and proceeded to walk right in front of the omnibus.

To me it almost looked like a deliberate attempt at suicide. The driver locked his steering-wheels hard over and swerved in a manner of which I did not think the "S" type omnibus capable. The drivers of two cars which were meeting both pulled up in their own length. The near side front wheel of the bus struck the pedestrian and knocked him down. Fortunately, he was not hurt; but he certainly had to thank the alertness of the bus-driver for his life. The other two drivers acted with commendable presence of mind, and narrowly averted what could easily have been a very nasty smash, quite possibly attended by serious personal injury. Now here was a clear case of a person walking to the common danger, and I contend that this should be as much an offence as reckless driving. In this case it was potentially more dangerous because it nearly caused an accident on a wholesale scale. Perhaps Lord Russell would like to tell me what he suggests as a remedy in such a case, or perhaps he considers that the bus-driver

was "primarily responsible." If he was, he rose gallantly to his responsibilities. This is only one case out of very many which occur daily, in which accidents are caused, or nearly caused, by the appalling carelessness with which people other than motorists use the roads. It is all very well to abuse the motorist and to talk about more drastic punishment for him, but what seems necessary as an antecedent is that all road users, whether pedestrians or those in charge of wheeled vehicles, should be educated up to their common responsibilities.

Rudge Motor-Bicycle.

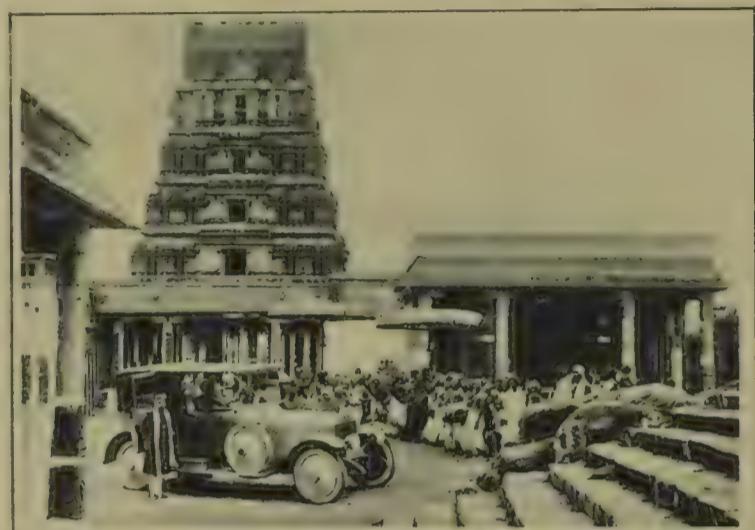
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remedy, he says, is far too much neglected—the power of suspending the motorist's license and removing a reckless and dangerous driver from the roads until he has had time to learn better. This power, he thinks, should be much more freely used than it is at present; and, in addition, there should be no exceptions to the rule that a man who is drunk in charge of a motor-car goes to prison.

I can only say that, having regard to Lord Russell's long experience as a motorist and the manner in which he has identified himself with automobilism, I am surprised at such expressions of opinion. I agree that the reckless driver should meet the due reward of his misdeeds. With regard to the person, man or woman, who is drunk while in charge of a car, I am willing to agree that that person should go to prison so soon as it is possible to arrive at a really definite conclusion as to what the word "drunk" really means. There is no need to elaborate the case for a close definition, because it is perfectly obvious that there are varying stages of intoxication, and what passes for drunkenness in the view of one person means comparative sobriety in that of another. Let us define



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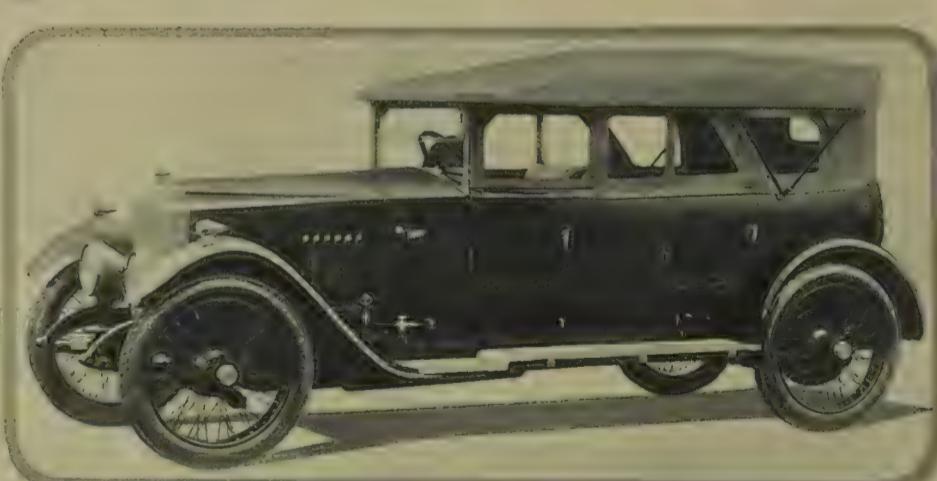
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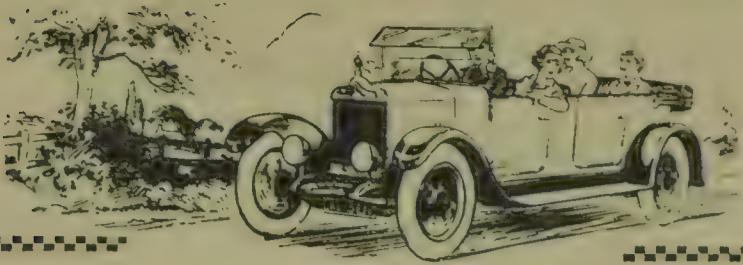
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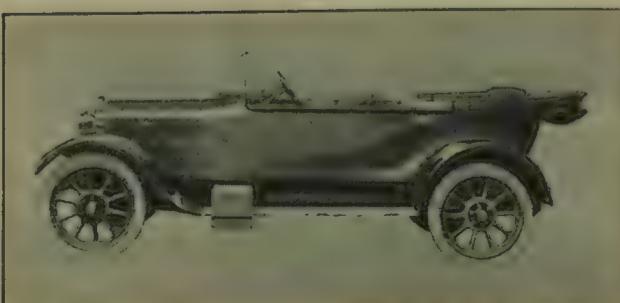
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Continued.] on the melodic line, and with that towards a much more free and complicated treatment of melody than was ever possible when melody was fettered by the conventions of harmony. Unfortunately, it is extremely difficult for any musician of the present day to set his mind free from the memory of conventional harmony. In England, the folk-song movement did a great deal to help us. Intelligent singers of folk-songs, in the days of the great enthusiasm, saw that the accompaniments were the ruin of the songs, and boldly sang them on concert platforms without any accompaniment at all. To do that required much courage and exceptional personality. I have a very vivid recollection of folk-songs sung in this way by a country squire from the North, an old gentleman of over sixty, who sat in a chair and sang the songs of his own peasantry in a drawing-room at an ordinary evening party. The conventional social surroundings were forgotten the moment he began to sing: conventional harmony on a conventional pianoforte would have made the songs unbearable.

The new unaccompanied songs which I have so far seen and heard suffer badly from the fact that their composers cannot forget the pianoforte. They are mostly of the drawing-room ballad type, and the harmony which they inevitably suggest is commonplace and undistinguished. They may show off a fine voice, but they make no intellectual appeal. They have none of the spontaneity and *naïveté* of the folk-songs. Their composers are, indeed, obviously trying to break away from the folk-song fashion, and in this they are perfectly right. One cannot transfer to a concert-hall the romantic associations of a song which broke suddenly in upon one's hearing in the midst of its own natural landscape. Even Mme. Geni Sadero, one of the most compelling singers of folk-songs that I have ever heard, requires her own very original accompaniments to make up for the lost illusion. If unaccompanied song is to avoid the romanticism of captive folk-song, it must make a definite appeal to the musical intellect.

EDWARD J. DENT.



SIX STAGES IN ONE: MECHANISM FOR THE NEW YORK PRODUCTION OF "ANGELO," A PLAY NOW AT DRURY LANE.

On a double-page in this number we illustrate the remarkable effect, as seen from the auditorium, of the novel stage mechanism used in the production of "Angelo," at Drury Lane. The piece was played previously, under another name, in New York, and the above drawing shows the apparatus of the American stage. It enables six different scenes to be shown rapidly, one after another, each in a different section of the curtain, the rest of which is blacked out. The scene-shifters are dressed in black, and are invisible to the audience while working in the darkened sections. The various sub-stages, some raised on rolling "bridges," run easily on tracks, and each has its separate lights. The mechanism was invented by Mr. Svend Gade.—[By Courtesy of the "Scientific American."]

"ANGELO." AT DRURY LANE.

AN immense amount of ingenuity in the way of lighting and stage mechanism has gone to the presentation of the new dramatic spectacle at Drury Lane. The aim seems to have been to offer as large a number of scenes and tableaux as possible in rapid succession. Over forty of these there are; they occupy, in all, no more time than would an average play, and the feat is accomplished by the aid of effects and technique of the film. The huge stage is apparently divided up into compartments, in some of which scenes must be already set, and the light travels almost freakishly from corner to corner, from high up towards the ceiling to ground-floor level; from front to very far back. "Angelo," based on "The Life of Hoffmann," sets out pictorially the reminiscences of a musician. You watch him begin telling them at his club; then you are switched back into his past, and are shown the three women who influenced his career. There is Giulia, whom you see him courting on the hillside of Fiesole. Next Euphemia appears, a Grand Duke's niece, who seeks to get his opera, "Undine" produced for him. Lastly there is the singer who incarnates his Undine. Some of these pictures represent day-dreams and fantasies of Angelo. In such a triumph of the spectacular and mechanical arts of the stage you cannot expect much scope for acting; but Mr. Moscovitch makes Angelo a bizarre and romantic figure. Mr. Gerald Lawrence portrays villainy in three robust phases; and Miss Moyna Macgill gives charm and beauty to each one of the composer's three lady loves.

We very much regret that an error occurred in naming the artist whose painting entitled "A Liner 'Like a Grand Hotel' and a Tramp Steamer 'Leaking Like a Lobster-Pot'" was published as a colour double in our issue of March 31. By an unfortunate slip, we described it as being by Mr. Charles Pears, whereas in reality it was the work of Mr. C. E. Turner.



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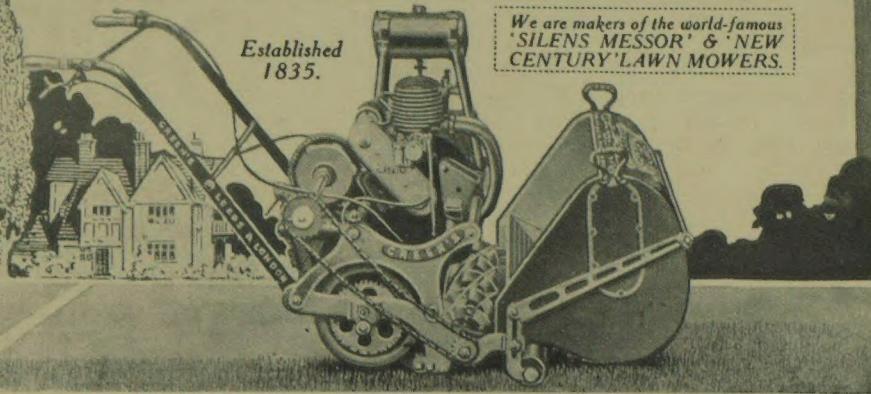
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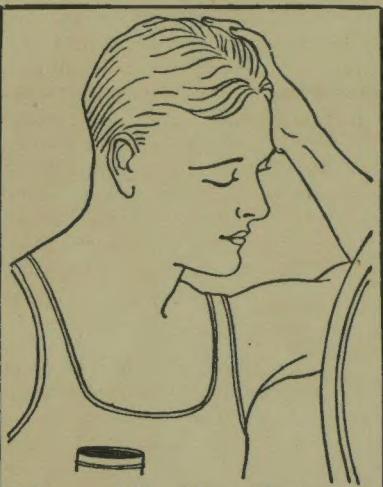
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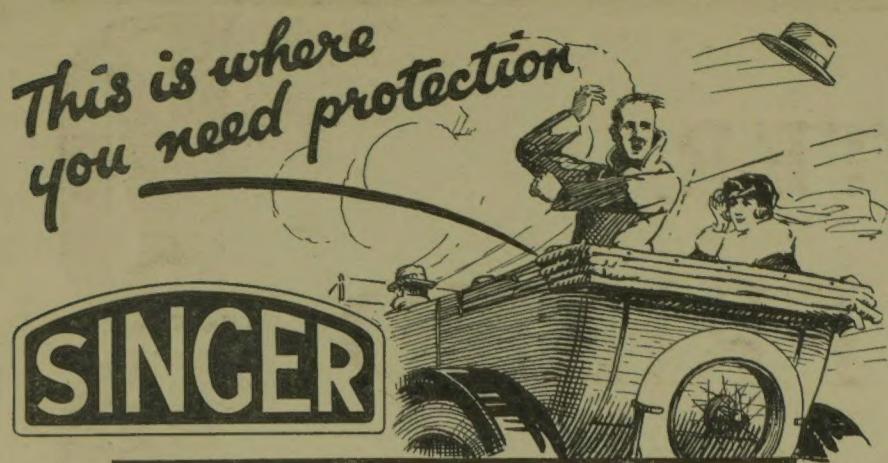
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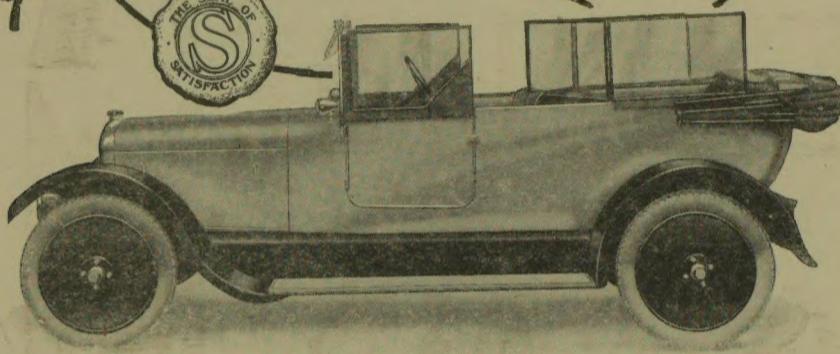
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